

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

NOVEMBER
1920



PERCY GRAINGER

THIS ISSUE CONTAINS A LESSON BY PERCY GRAINGER ON GRIEG'S "BRIDAL PROCESSION"



Thirty-Second Annual Holiday

THE PRICES GIVEN ARE FOR CASH
WITH ORDER—TRANSPORTA-
TION CHARGES PREPAID

SPECIAL HOLIDAY CASH PRICES—THIS OFFER

Many Suggestions for the Teacher, Student and Lover of Music

None of These Publications Will be Sent "On Sale" at These Special Holiday Prices

GROVE'S DICTIONARY of MUSIC and MUSICIANS

Five Large Volumes, Bound in Red Cloth
Stamped in Gold

Specially Priced, \$17.00

A Splendid Gift for a Musician

This greatest of all musical works embraces every branch of musical education, musical science, theory, history, biography, musical terms, aesthetics, and musical industries. Over a period of sixteen years 181 musical specialists worked on this musical encyclopedia. The five volumes contain 4,000 pages, and the treatment of every subject is most complete. An ideal gift for any individual or organization to present to the musician high in their esteem.

Buy Yourself a Set on Easy Terms

The original publisher of this work sold it for \$25.00, but by reason of issuing it in large quantities the Theo. Presser Co. is able to sell it for \$17.00. Despite this low price an opportunity is offered to obtain this work on easy terms. \$3.00 will bring the order, and the balance may be paid in monthly installments of \$2.00.

Albums for Beginning, Intermediate or Advanced Pianists

ADVANCED STUDY PIECES

Regular Price \$1.00 Holiday Cash Price 50 cents
Upper medium grade—pieces of musical merit
with real technical value.

STANDARD ELEMENTARY ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
The most comprehensive collection of easy
teaching pieces published. 82 numbers.

STANDARD AMERICAN ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
Fifteen original recital numbers, all by American
composers. Upper medium grade.

STANDARD OPERA ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
Melodies from the great operas arranged
in the best manner of intermediate difficulty not
beyond the fourth grade.

ALBUM OF DESCRIPTIVE PIECES

Regular Price \$1.25 Holiday Cash Price 65 cents
Characteristic piano pieces, depicting musically
various scenes, moods, and impressions.

AMERICAN COMPOSERS' ALBUM

Regular Price \$1.25 Holiday Cash Price 65 cents
Excellent numbers, by representative American
composers. 15 credit to American music.

CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS

Regular Price \$1.00 Holiday Cash Price 50 cents
A volume of such compositions as every
good pianist delights in having.

COMPOSITIONS FOR THE PIANOFORTE BY WOMAN COMPOSERS

Regular Price \$1.00 Holiday Cash Price 50 cents
Some of the best compositions by successful
woman composers.

MASTERPIECES FOR THE PIANOFORTE

Regular Price \$1.50 Holiday Cash Price 75 cents
Real masterpieces selected from great com-
posers.

MODERN DRAWING ROOM PIECES

Regular Price \$1.00 Holiday Cash Price 40 cents
A popular album and of a wide appeal to
pianists.

SUNDAY PIANO MUSIC

Regular Price \$1.00 Holiday Cash Price 50 cents
Unfaded, stately and worshipful music for
all Sunday players.

POPULAR RECITAL REPERTOIRE

Regular Price \$1.00 Holiday Cash Price 40 cents
Such pieces as Chopin's "Humoresque" and
Schubert's "A. La Bien Aimée" are included in
this album.

STANDARD BRILLIANT ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
Twenty-seven pieces of a showy nature, yet
not difficult.

STANDARD ADVANCED ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
A collection containing twenty-eight classic
and modern compositions.

YOUNG PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
No two of the thirty-eight grades could be
without the seventy melodious numbers in this
collection.

PIANO PLAYERS' REPERTOIRE

Regular Price 75 cents Holiday Cash Price 40 cents
The material for light recital work or self-
amusement. Ideal for average pianists.

STANDARD PARLOR ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
Melodious and entertaining are the forty-
one pieces in this album.

STANDARD FIRST PIECES

Regular Price 75 cents Holiday Cash Price 40 cents
Seventy-two pieces full of melody and mostly
lying in the second grade.

POPULAR HOME COLLECTION

Regular Price \$1.00 Holiday Cash Price 50 cents
Forty-six pieces not to be found in any other
collection. Medium grade.

STANDARD STUDENTS' CLASSIC ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
The very best composers, classical and mod-
ern, are represented in the forty-eight com-
positions in this album.

SOUVENIRS OF THE MASTERS

Regular Price \$1.00 Holiday Cash Price 50 cents
Twenty-seven famous melodies in easy ar-
rangements. Excellent for the child pianist.

OPERATIC FOUR-HAND ALBUM

Regular Price \$1.00 Holiday Cash Price 40 cents
An excellent four-hand book, containing im-
mortal melodies from opera.

STANDARD DUET PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents
A collection of medium grade four-hand
pieces in different styles.

CONCERT DUETS

Regular Price \$1.00 Holiday Cash Price 40 cents
Twenty-four excellent piano duets of a good
character.

MUSIC LOVERS' DUET BOOK

Regular Price 75 cents Holiday Cash Price 40 cents
Medium grade duets, excellent for diversion
and sight-reading practice.

TWO PIANISTS

Regular Price 75 cents Holiday Cash Price 40 cents
Romantic and popular duets for the piano,
grade four.

Child's Own Book of Great Musicians

By THOMAS TAPPER Regular Price 20 cents each

Holiday Cash Price, 12 cents each, postpaid

A Unique Series of Biographies for Children

BACH BEETHOVEN CHOPIN HAYDN LISZT MENDELSSOHN SCHUBERT MOZART SCHUMANN VERDI WAGNER WABER HANDEL

These clever biographies are designed to instruct and at the same time amuse the children through a combination of play and study. A host of pictures depicting various scenes, characters and events prominent in the lives of the great masters is furnished with each book. After reading the stories the child cuts out the pictures and pastes them on the blank pages designated thereon. On the blank pages provided at the back of the book, proceeds to write a short composition based on the knowledge acquired. An artistic outline of every scene and a needle are supplied with each book in this series. Simple but explicit directions for binding are given and when completed the child can point with pride to a book most aptly named "The Child's Own Book of Great Musicians."

This system has been used in day schools for some time and as applied to the study of music, biography by Mr. Tapper has proved an instantaneous success. It impresses the story on the child mind in a most vivid and lasting manner.

Standard History of Music

By JAMES FRANCIS COOKE Regular Price, \$1.50

Holiday Cash Price, \$1.00, postpaid

A History That Has Pleased Thousands

Muscle lovers are here furnished interesting reading, and the music student is supplied with forty stories known to music jargon. The illustrations alone are of a most interesting character. Bound in red cloth, and stamped with gold, this two hundred and fifty page book, containing one hundred and fifty illustrations, makes a very desirable gift.

Mistakes and Disputed Points in Music

By L. C. Elson Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

Those many points regarding which musicians disagree are fully discussed in this book. Many teachers and students are well misinformed on a hundred and one different things that are here correctly explained.

Gallery of Musical Celebrities

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

A collection of portraits of seventy-two musicians, with short biographies. This book is a fine volume for the teacher's studio or the music lover's reading table and for improving one's spare moments.

Gallery of Eminent Musicians

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

Similar to the above-described volume, these pictures are unique in combination of material and beauty of illustration.

Gallery of Distinguished Musicians

Regular Price: Paper Bound, 75 cents

Holiday Cash Price 50 cents, postpaid

This title is another volume similar to the two described above. These three works make a complete source of reference and offer more than two hundred biographies and as many illustrations.

Celebrated Pianists, Past and Present

By A. Elwell Regular Price \$2.50

Holiday Cash Price \$1.70, postpaid

One of the most reliable texts on musical biography. Illustrated with 150 portraits of European and American pianists of the past and present.

Alcestis

A Novel Regular Price \$1.25

Holiday Cash Price 85 cents, postpaid

The tale of a musician's career. The plot is of absorbing interest and the interpretation is of most beneficial to musical history study.

THEODORE PRESSER CO.

1710-1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

Pronouncing Dictionary of Musical Terms

By H. A. CLARKE Regular Price, \$1.25

Holiday Cash Price, 85 cents

No matter how many dictionaries a musician may have in his library it will not be complete without this first-class, up-to-date work. It is one of the most important and most useful of all musical dictionaries. A clear and exact definition of all musical terms, the pronunciation of all foreign musical words, the names, with pronunciation, of all the most prominent musicians of the last two centuries, with dates of birth and death and their nationality are among the many important features in this book. Substantially bound in red cloth.

Pocket Dictionary of Musical Terms

By H. A. CLARKE Regular Price, 30 cents

Holiday Cash Price, 20 cents

A convenient pocket-size reference book. Gives all the musical terms necessary for the average musician to understand and therefore makes an ideal gift for teachers to present to their pupils. This book is a handy study guide with such a little reminder as this dictionary stimulates the desire for musical knowledge.

Great Pianists on the Art of Piano Playing

By JAMES FRANCIS COOKE Regular Price, \$2.25

Holiday Cash Price, \$1.50, postpaid

A most valuable gift for the music lover, the student or the teacher interested in the piano. Paderewski, Samarin, Hutteroth, Jonas, Granger, and Hummel and other virtuosos have supplied confidences that make this work the most complete compendium of authoritative advice on the subject. Handsomely bound and illustrated.

Study Conferences with Foremost Virtuoso

By JAMES FRANCIS COOKE Regular Price, \$2.25

Holiday Cash Price, \$1.50, postpaid

A most valuable gift for the music lover, the student or the teacher interested in the piano. Paderewski, Samarin, Hutteroth, Jonas, Granger, and Hummel and other virtuosos have supplied confidences that make this work the most complete compendium of authoritative advice on the subject. Handsomely bound and illustrated.

The Petite Library

Regular Price: Cloth, 25 cents each, Complete \$1.25

Holiday Price: Cloth, 20 cents each, Complete \$1.00

Extremely readable little histories of biographies. There are nine volumes, one each on Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart. The title (12x2 1/2) makes the books unusually handy. Complete sets are boxed. The binding is quite nice and substantial.

Music Life and How to Succeed in It

By Thomas Tapper Regular Price \$1.75

Holiday Cash Price \$1.20, postpaid

Numerous phases of art and art life discussed in a thoroughly practical way. A book of real value to all seriously interested in music.

Reminiscences of a Musician's Vacation Abroad

By L. C. Elson Regular Price 75 cents

Holiday Cash Price 60 cents, postpaid

Embrace through the eyes of a musician. Mr. Elson is one of the fortunate few in whom the musical and literary gifts are so happily blended. Always genial and witty, with a keen insight into the human aspect of things.

Pictures from the Lives of Great Composers

By R. A. Streissfeld Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

An ideal book for a child. These little stories besides teaching biography delightfully, teach also contemporary history.

Master Lessons in Pianoforte Playing

By E. M. Bowman Regular Price \$1.25

Holiday Cash Price 85 cents, postpaid

A series of lessons in the form of "Letters From a Musician to His Pupils," giving the essentials in artistic pianoforte playing.

Imaginary Biographical Letters from Great Masters

By Althea Crawford Cox and Alice Chaplin

Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

A fascinating little book of imaginary letters, addressed to our little musical friends, that interested in music.

Musical Sketches

By Elias Polko Regular Price \$1.50

Holiday Cash Price \$1.00, postpaid

This volume offers enjoyable reading to all interested in music.

MUSIC ROLLS and SATCHELS, MUSICAL CALENDARS,

MUSICAL PICTURES, MUSICAL GAMES and Other Gift

Suggestions for Music Lovers Will be Found on Cover Page

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE

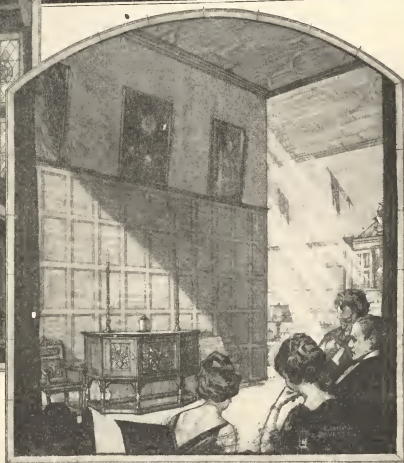
THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

MAIL ORDER MUSIC SUPPLY HOUSE



Furniture Making in the days of Queen Elizabeth



The Elizabethan Cabinet adapted by Mr. Edison

Out of the golden age of furniture

THE search led back across the Atlantic, into the manor-houses of England, the chateaux of France, and the castles of Italy. Here they came to light—the aristocrats of furniture—the true originals of the period-furniture styles. And Mr. Edison's designers adapted seventeen of these masterpieces for the modern American home.

PERIOD FURNITURE is a heritage of the 16th, 17th, and 18th Centuries. The Georges reigned in England, and the Louis ruled in France.

Fine living was the ideal of the day. Men of artistic genius were lionized by fair ladies, and made wealthy through the lavish patronage of kings. The arts prospered like flowers under June's smiling sun. Architects conjured up monumental palaces. Landscape artists set them in fairy grounds. Painters illuminated their walls with imperishable

canvases. Unparalleled designers and craftsmen furnished their interiors.

This era of luxury produced Chippendale, Sheraton, and other masters of the English, French and Italian schools. It brought the cabinet-maker's art to its most exquisite development. It was aptly named "THE GOLDEN AGE OF FURNITURE."

TWO CENTURIES later came a momentous development in music.

EDISON, the thinker, conceived the vision of an America, whose every home would be blessed with great music—through a phonograph of SUPREME REALISM. Edison, the inventor, gave three millions of his money and seven years of his time to an exhaustive research—out of which the New Edison was finally evolved.

Then commenced those startling tests by which he proved, through direct

comparison, that the New Edison RE-CREATES an artist's performance exactly as the artist himself gives it. More than 4,000 such tests were given, with over fifty vocalists and instrumentalists. More than four million people heard them. No one was able to tell the living performance from its RE-CREATION by the New Edison.

THE FAMILY that has an ear for the finer things in music is the family that has an eye for the finer things in furniture. Mr. Edison decided that Edison Cabinets should be patterned after the most exquisite furniture known. And so the search led back across the Atlantic, into the manor-houses of England, the chateaux of France, and the castles of Italy. Mr. Edison's designers made every Edison Cabinet a period cabinet out of the Golden Age of Furniture.

THOMAS A. EDISON, Inc., Orange, N.J.

The NEW EDISON *the phonograph with a soul*

THE ETUDE

NOVEMBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 11

The Living Word

ROSENKRANZ, possibly the greatest of the Hegelian Philosophers, once wrote:

"The living word is the most powerful agent of instruction." From this, however, we should not infer that the printed word and other agencies employed in teaching may not be of the greatest value. A great deal depends upon who utters the living word. We have known many pianists, many great virtuosi, who have been men of consummate genius at the keyboard but who have had minds utterly incompatible with those peculiar requirements which make up a good teacher. However, there are men who are great performers and who also have the gifts which make them wonderful teachers. Such a person represents the highest form of teacher. A few words, a few directions, a few illustrations from such a teacher in the flesh, are worth more than volumes of printed lessons.

The difficulty is that such people are so extremely rare that only a very few people, in a great country like this, can have the advantage of studying with them. Very close behind them, however, is a veritable army of splendidly trained teachers who by "the living word" can convey musical education to thousands of pupils in a most excellent manner. Let us suppose that it is impossible to get a really well-trained teacher—what is the student with limited means to do?

Everyone knows that some of the finest musicians of all time have virtually been self-trained. They have had only occasional words of advice from masters met by chance and the instruction that they have received from concerts or from good musical books. Thousands have written us that they owe the best part of their musical inspiration and success to THE ETUDE, and among such friends are many who have been through the best American and European schools of music. This is most gratifying to us, as we are working constantly to present to our readers as much instructive material for students at all stages as possible. We have never pretended, however, that THE ETUDE could compete with the "living word" from the lips of an able teacher, a word electrified by his personality and force.

It is indisputable, however, that the student with persistence, understanding and imagination can gain wonderfully from printed instructions. Take, for instance, the lesson in this issue on Grieg's *Norwegian Bridal Procession*, prepared by Mr. Percy Grainger, himself a master of high attainments. Mr. Grainger has made an entirely new edition of the little masterpiece by his friend and teacher, Edvard Grieg. As a virtuoso-pianist, Mr. Grainger has seen possibilities in expanding the work along consistent and artistic lines. More than this, Mr. Grainger gives an analysis of the work which his brilliant mentality, his poetic vision and his original habit of thought make so vital that one feels the "living word," although Mr. Grainger is personally absent. He has prepared this printed lesson for over two hundred thousand readers of THE ETUDE, who will benefit from it. Follow his directions carefully and you will have an understanding of this piece which few teachers could give. THE ETUDE is grateful to Mr. Grainger for this fine contribution to the musical educational literature of the day.

This brings us to the subject of Correspondence Instruction. THE ETUDE has never taken issue with the Correspondence Schools on any point where it has been proven to us that their advantages might serve the public as a whole. Under

certain conditions certain subjects may be taught by mail with success. The opinion of the profession is that it is not feasible to teach such subjects as the violin, voice, etc., where the tone illustrations of the master are absolutely essential for the pupil to hear in person. We also want our readers to know that it is very rarely their fortune to have their papers seen by any of the famous men whose services have been retained to prepare the original courses. While the papers may be examined and answered by teachers trained to do that work in great volume, the master, whose name appears in the advertising, is often far removed from the offices of the correspondence school. Nevertheless we do know of many cases of teachers and students who have received what they deem ample satisfaction from correspondence courses in theory, piano, piano-teaching. Properly conducted upon an honest basis, without extravagant claims or exorbitant prices, such schools may do a fine work for good in our country. They are not "the living word," but are a good substitute.

They are far better in many ways than courses that peddle the names of great virtuoso-teachers, by persistent mercenary methods, for prices ranging from \$100 upwards, leaving the purchaser to discover a few years hence that he might have done far better by purchasing a few well-selected self-help books in music and subscribing for THE ETUDE at a mere fraction of the cost.

The Merry Music Makers

FRANZ VON SUPPÉ died one hundred years ago. Very few people are fully acquainted with the great volume of delightful comic opera music that he wrote. *The Poet and Peasant Overture* is, of course, played "everywhere" by great numbers of piano duetists; but this was only one of von Suppé's very tuneful works. Of course, a great deal that he did now seems trite in comparison with the works of many of the more serious masters, but it is given to few men to turn out as many refreshingly original melodies as did von Suppé, Lecocq, Genet, Offenbach, Audran, Delibes, Sullivan, Lehar, Herbert, de Koven and others. The conception of the merry tunes that characterize these works is quite as much a matter of genius as the making of a great symphony. In fact there are many symphonies with less melodic inspiration than can be found in one act of von Suppé's *The Beautiful Galatea*.

Left-Hand Solos

CURIOUSLY enough the war is said to have slightly raised the interest in left-hand piano solos, because of the fact that so many, many men lost an arm in battle. This is particularly the case in England, and articles have been appearing in English journals upon this interesting phase of pianoforte practice. One of the unfortunates who is making the best of it, a musician named George Coulter, writing in the *Musical Herald*, calls attention to the fact that when one has lost an arm or a leg, the remaining limb becomes more vigorous and more facile. Indeed, as in the case of the famous Hungarian Count Zichy, who had only one arm, it is possible for many of these players to perform certain amazingly difficult works in such a way that if heard from a distance their playing sounds exactly like two-hand playing.

The same writer makes the following observations:

"The ways and means of acquiring this ability spontaneously to create harmonies I do not undertake to show, but it is surprising how rapidly the power will grow, prompted by the

earnest wish, and, of course, persistent experiment at the keyboard. A good one is manifestly the first and chief essential.

"One or two of the devices used in one-handed piano-playing may be named: (1) To ensure distinctness in the melodic parts it is best that the accompaniment should not sound with the melody as in hymn-tunes, but immediately afterwards, this particularly when the melody is in the bass. The accompanying notes should be played either harmonically or melodically, while the principal melody notes are sustained throughout by whatever fingers can be given easiest to that part; or (2) the melody may be played in octaves or chords in the bass, sustained with the pedal, the harmonies following in the treble; or (3) some melodies may be played in octaves with the harmonies falling within the octaves. In slower music chords exceeding the octave can be played appoggiando. For any one part, I have found innumerable pleasure in constructing endless little pieces of the gavotte and minuet style, all conveniently disposed so as to come easily within the limits of one hand, and over and over again I have put a strain on the credulity of amiable people, who heard me below stairs."

There can be no doubt that the study of left-hand solos is of the very greatest advantage to all students, particularly from the third grade on. It is a wonderful medium for giving independence and freedom. Next time you hear the recital of a very great artist, notice that the right hand is not merely leading the left hand, but that the hands are virtually playing a duet, each member being equally strong and capable. Even in the records of a great pianist, such as the record of the *G Minor Prelude* by Rachmaninoff, played by the master himself, one can readily hear the independence of the left hand.

The Undoing of Musical Vienna

THE ETUDE is in receipt of a pathetic appeal from Herr Paul Pichler, editor of the Musikpädagogische Zeitschrift of Vienna. The famous "Musikstadt" has suffered more than any other of the European music centers. Music took hundreds and hundreds of Americans to Vienna, and teachers there reaped rich rewards from their fees. Now, from the tone of Herr Pichler's letter, there are grave apprehensions among certain groups of teachers in Vienna regarding the restoration of the musical enterprise which meant so much to the musical capital in years gone by. They want to build the bridge again, and want us to know that they are in the position of humble petitioners. Humiliation, to a proud spirit, is a bitter punishment.

Of course, the world owes a debt of artistic gratitude to the city that fostered Haydn, Mozart, Schubert, Bruckner, Beethoven, Brahms, Wolf, Czerny, Leschetizky and Mahler. It is true that Schubert and Mozart received scant material rewards from the Viennese—but they certainly got a stimulus from the intensely musical life of the city. Men like Emil Sauer, Moritz Rosenthal and Herr Pichler, to whom Leschetizky left his library, are teaching in Vienna, and Americans surely can do nothing but wish them prosperity and happiness after the miserable disasters which their Government helped to bring upon them. Americans will still go to Vienna, but we can safely predict that they will not go in the swarms of former years.

Vienna is grateful to America for what we have been enabled to do to keep the little children from death by starvation. There is no joy greater than that of helping suffering humanity. There is nothing bigger in life than making your enemies your friends. Broadly speaking, there has never been any war between the artists of the contending countries. Artists are not war makers. The Viennese must know that America has no thought of revenge if students do not again pour in by the hundreds. It is merely because during the last ten years our own musical development offers so much to students that there is nothing on the other side of the Atlantic which we are willing to concede is superior. Nevertheless the atmosphere of Beethoven, Mozart, Schubert and Brahms is such that music lovers unnumbered will always make pilgrimages to the city of the Danube, and many will go as students.

Government Scotch "Song Poem" Fraud

FOR years THE ETUDE has fought, "hammer and tongs," through publicity, to prevent its readers from being defrauded by what is now known as the "song poem swindle." The reason for this has been that, through our own daily mail, we have been amazed at the number of good folks who were bunned by it. Now the Government which has suppressed many of the frauds has just issued a new and important fraud order against a particularly active fraud conducted on a surprising scale by a man who, if our information is right, is only twenty-three years of age! The Writer, a concise and excellent little journal for practical literary workers, devotes the better part of an entire issue to this fraud order.

As an illustration of the extent of the workings of this instance of "frenzied composition" it is only necessary to say that the daily incoming mail of the man against whom the fraud order was issued was 700 pieces. Barnum's record was "one sucker a second," if we quote his immortal estimate correctly, and in these days of Ponzi and others the average is being maintained. This particular offender worked on composers through no less than sixteen different channels. That is, he would have a "company" in one place with a staff of one typist in the office, and similar companies or agents scattered around so that if the sucker did not bite at office number one he was angled for with slightly different bait from another office. There were fictitious magazines, spurious music publishing companies, fake literary bureaus and associations. FRAUD, FRAUD, FRAUD, all the way through. Here is a typical fraud "Song Poem" advertisement:

Song Poems Wanted—Millions have been made in songs by song poem writers. We will publish your song poem, providing a beautiful musical setting and put it on the market for sale. Write at once for particulars. J. C. D., Washington.

The sucker nibbles and is sent an alluring but mystifying contract which, if he reads correctly, will oblige him to pay \$40 for having his work published. The company then keeps within the letter of the law by publishing the work in such cheap form that the entire cost can hardly exceed \$15. As for the sales that the author is planning to use as the basis of his fortune—well, they simply never come. The writer has, as a sop to his vanity, a hundred or so badly printed copies of an impossible composition which stands as much chance of a sale as a picture of Hindenburg in Verdun.

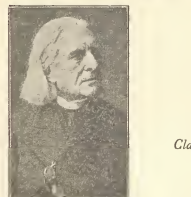
There is no reason why THE ETUDE should go out of its way to "explode" over this fraud, except that our own correspondence, coming from all parts of the country, has shown us that the victims are usually unfortunates who are suffering and unsophisticated in matters of this kind. Therefore, if you, kind reader, hear of any one about to be victimized by this fraud, refer them to this editorial and ask them to remember.

I. The proportion of songs of the leading publishers of the country (who have staffs of experts to pick them out) that ever pass the first legitimate edition is really very low. Only once in a long, long time does a song appear which has any chance for permanent success. The idea that millions of dollars can be systematically earned by novices, with song poems, is a cruel bait employed solely by unscrupulous customers and are must be "suckers."

II. That the words of the song are by no means the determining factor in its success. There are countless instances of the same poem being set by different composers (some as many as thirty times), with one outstanding setting that succeeds. It is the music that counts, ninety-nine times out of a hundred, and not the poem.

III. If you have a musical composition which you deem worthy of publication send it to three or four of the leading American publishers—if they reject it, better forget it. Under no circumstances ever pay for having it published, unless you have plenty of money and can afford to speculate upon its success.

The United States Postal Department has done much to suppress such frauds, but others are sure to crop up.



From Liszt to Leschetizky

Forty Years with Great Pianists

By the Distinguished Pianist-Composer
COMMENTADORE EUGENIO DI PIRANI

Clara Schumann, Sir Julius Benedict, Theodore Kullak, Xaver Scharwenka, Otto Neitzel, Moritz Moszkowski, Sherwood, John Orth, Anton Rubinstein, Hans von Bülow, Franz List, Carl Reinecke, Theodore Leschetizky, Paderewski, Fannie Bloomfield Zeisler.

THESE reminiscences are only impressions of a personal acquaintance, sometimes of an intimate friendship with the best-known pianists of our time. Fugitive sketches as they are they do not presume to give an exhaustive artistic appreciation. They are also not systematic; just as they occur to my memory. Some of these heroes of the keyboard have passed away; others are living and prosperous; all more or less have left an indelible name in art. In my extensive travels I came into personal contact with all of them, therefore these memories are not made up from dead books, but from palpitating life pages.

Clara Schumann

I shall begin far back with those whom I was lucky enough to know in their last years; for instance, Clara Schumann, who has a double importance not only on account of her own value, but also having been the loving and beloved wife of Robert Schumann. I heard her in Berlin at the "Singakademie" play with Joachim, the famous violinist, Beethoven's *Kreutzer Sonata*. She was not an emotional player, but she was very graceful with a purring, rolling, wonderful correct technique. I do not need to add that her interpretation of Beethoven's master work was according to the loftiest classical traditions. I was introduced to her at Frankfurt-am-Main, where she was teaching at the Hoch's Conservatory. The salary she drew was not munificent, indeed, for this reason she lived in rather staid circumstances. I had her hope was to get to her some points on the interpretation of her immortal husband's compositions. She willingly consented and I played for her the Schumann's *Concerto*. She stopped me several times, specially on account of some phrases which I interpreted in *tempo rubato*. She assured me that Schumann, although he appreciated the rubato in Chopin compositions, did not approve of it in his own music. "He was," she said, "a friend of 'keeping time,' except in places where he gave explicit indications to the contrary. He even used to say: 'Blessed be those who play in time!'" I had thought always that the more capricious the interpretation of his works the more it would be in the true Schumann spirit.

I noticed from the faded, shabby furniture of her flat that Clara Schumann was not enjoying the ease to which her own and Robert Schumann's position in the artistic world should have entitled her. Publishers made a fortune with Schumann's works, and his wife, in her last years, had to depend for her existence on the generosity of some music-loving friends, who even had to make a collection to alleviate her deplorable condition. Also her appearance was suggestive of suffering.

One could read in her face the disappointment, the disillusion, at being bereft forever of her admired, adored husband, at being left alone in the world, seeing others reap the profits of the great art of her Robert, while she, his wife, had to struggle incessantly for existence. Her hair was, of course, perfectly white, but even had in her seventieth year—and her mother died and weary.

Sir Julius Benedict

To another pianist of the old school, Sir Julius Benedict, I was introduced in London in the year 1884. He was then 80 years old and had recently married a pupil of his. He had invited me to a matinee in his home, in which Marcella Sembrich sang, accompanied by Sir Julius. After the music Sir Julius fetched his newly-born baby and holding him in his arms he introduced him to his guests. Naturally every one complimented the "youthful" and proud father, who was literally beaming with joy. Mrs. Benedict seemed not

to approve of this public exhibition. It was a brilliant gathering, everybody of consequence in the London music world being present. Benedict was at this time a dictator in English music life. He had great influence, especially in organizing private concerts. Wealthy families paid him large sums to get up concerts of renowned artists. In this way the shrewd Sir Julius made nice profits for himself and acquired a great power even with the most celebrated artists who catered to his patronage. The happiness of Sir Julius was, however, of short duration, as he died the following year. He was, as a pianist, a pupil of Hummel, and a pupil in composition of C. M. von Weber.

Theodore Kullak

My connection with Theodore Kullak was most intimate, as I was for ten years professor of the advanced piano classes at the Academy of Music, of which he was the director. In the beginning of my instruction to be sure the students found some difficulty in understanding my broken German, but this very thing, this foreign touch, was considered rather interesting. My way of expressing myself caused unrestrained mirth in the class. Of course, I joined in the hilarity, specially with my female scholars, some of whom were decidedly pretty and attractive. Certainly my dignity as a teacher was often put to a severe test. I was then very young, and among the youthful ladies who attended my classes there were some especially enthusiastic over my art. This success did not blind me to the fact that I still had much to learn in order to attain a higher rank in the artistic field. Theodore Kullak himself spurred me to greater deeds. He was indeed a continuous inspiration to me. Although his nervous condition did not allow him to appear in public, yet he was one of the greatest pianists of any time. With his fleshy, supple, well-trained fingers he was able to conjure out of the piano a singing tone of rare beauty and also powerful orchestral effects. His scales, arpeggios, double notes, octaves, were of faultless purity and his interpretation full of poetry and dramatic power. He mastered the entire classical repertoire.

A Famous Master Class

There soon grew up between us a cordial intimacy and he often invited me to play before his master class, which included Xaver Scharwenka, Otto Neitzel, Moritz Moszkowski, and the Americans, Sherwood and John Orth, all of whom have made enviable names in art, although in different directions.

Xaver Scharwenka is a remarkable pianist of rather robust touch and also a distinguished composer. He is now living in Berlin. Otto Neitzel besides being a skillful pianist has a more literary turn. He has published several books on opera, and he was also for a time music critic of the *Golconda Gazette*.

Moszkowski is known as a successful composer of charming piano pieces. Sherwood, too, was a gifted pianist and pedagogue. It was a great loss for the art of music in America that he passed away so soon. John Orth is still engaged as a teacher of high repute in Boston. Theodore Kullak himself commanded the admiration of his greatest colleagues, like Rubinstein, Brahms, etc., and when they were in Berlin they never failed to call on Kullak. They used them to perform for their mutual benefit. What a pity that this great artist was vexed by an uncontrollable stage fright. He commenced like a Jupiter tonans, but soon he lost control of himself, a kind of vertigo seized his brain and he became almost paralyzed. This, however, did not impair in the least his inimitable and inspiring teaching.

He sat at a second piano and was always ready to

show the pupil how to play a passage, a phrase, a melody in the most perfect, poetic way. Sometimes, when we started to play a composition, I surreptitiously would stop playing and leave Kullak to go on alone. He then would give an example of the highest virtuosity and it was only upon the enthusiastic applause of the whole class that he became aware of the splendid performance he had given. It was one of the rare occasions one could hear the great artist in all his glory.

I mentioned Rubinstein and Bülow and, as I knew both personally I shall give some details of both.

Anton Rubinstein

At the hospitable house of Mr. Petersen, the owner of the world renowned Becker piano factory, I became acquainted with Anton Rubinstein. Then and there he invited me to visit him. He was always ready to assist young and gifted artists in every way. He was very taciturn and appeared as though lost in thought. He would let minutes pass without uttering a single word, and only now and then he hummed over a musical phrase and in the air or on the table he carried on fantastic exercises with his fleshy muscular fingers as though he were yearning for a piano. At my request he showed me at the piano the way he interpreted the Presto agitato in Beethoven's *Moonlight Sonata*. It struck me how violently and suddenly he accented the chord at the end of the first theme. It was thundering—awe inspiring—like a flash of lightning. Everyone who has heard Rubinstein knows what tremendous amount of tone he could draw out of the piano. I purposely abstain from giving an appreciation of his unforgettable piano performances. The status of Rubinstein as a pianist is gigantic, phenomenal. It belongs to history and is recorded in indelible letters in its pages—"records that defy the tooth of time."

Hans von Bülow

My personal acquaintance with Hans von Bülow followed an article I had published in the *Gazzetta Musicale di Milano*. I wrote about Bülow as a man and as an artist and observed among other things that he did not prove very courteous to those who came into touch with him. Some days later I received from him a card on which he had written under his name the words: "not very courteous because very ill." I must confess that this explanation caused me to deeply regret my publication and I hastened to call on him and express to him my sympathy. Indeed, that was not a mere excuse. Bülow was by no means of strong constitution, and only his remarkable will power enabled him to endure unending exertions at the close of the year 1893 his sickness assumed such an alarming violence that the doctors sent him to Egypt as a last resort, but there he grew worse and died in 1894. After his death I had a further correspondence with his widow, Marie von Bülow, concerning the sufferings of her husband and she informed me that the autopsy had plainly shown what devastation his illness had brought about in his person and what unspeakable pains he was obliged to endure during the latter years of his life. Pains that he passed away so soon. It could not deter him from performing heroic deeds, such, for instance, as the direction of the Philharmonic concerts in Berlin. What a pity that only his valuable editions of the classical works of Beethoven and Brahms, and his manifold activity both as a pianist and as a teacher, Bülow surpassed all his fellow artists in the purity of style and at the same time inspired interpretation of the great masters. Through wonderful phrasing and coloring he offered an analysis and a vivification of the work of art, in which one could easily distinguish the themes, their development, the whole architectonic structure. It was also instructive for the mature artist to

listen to him. It can be said that even in the concert hall Bülow remained a great pedagogue, from whom everyone could learn the art of bringing to light the deepest hidden treasures of a composition. It will also be very difficult to surpass Bülow as an orchestra leader. His thorough scholarship, coupled with an uncalculable firmness, gave him such an authority over the performers that they were soon flaming with a sacred fire and were ready to follow him everywhere. It was not only the general poetic idea of the work which won Bülow success to unfold, but he also endeavored to bring out the smallest details in the greatest possible perfection. Not a single ornament, not a trill, not a legato sign, a musical comma, that did not receive its full attention. It is hardly necessary to say that the rehearsals were exhausting for him as well as for the players, for he was relentless in correcting, improving, reviewing till the work stood perfect. Not the slightest mistake escaped his extremely musical ear. He directed everything by heart.

Frans Liszt

I had the good fortune of being introduced to *Frans Liszt* by Szeged Liszt in Rome. The very first impression was of an imposing and striking personality, but at the same time of a friendly and benevolent disposition. The resemblance to his daughter, Cosima Wagner, whom I had known before him, was striking. The huge warts on his face also attracted my attention. His feminine admirers had for each of these warts some pet name. Of course, Liszt could hardly be blamed for the fact that a lot of silly women made fools of themselves over him. The way he showed interest in my modest doubts revealed his altruistic and noble feelings. He held in high honor both art and artists. One can declare that his uplifting magnetic influence made itself perceptible as soon as one came into contact with him. One could then understand how in toiling with his pupils and all who shared his views toward enlightenment and elevating their artistic aims. The enthusiasm with which he fought for the great, the disinterestedness with which he disposed of all his gifts and of all he possessed, to foster the cause of other less fortunate musicians are unique in the history of art. What Liszt always accentuated in his conversation was that in the midst of the universal progress of mankind the art of music could not remain at a standstill. "Everything in the world," he said, "is subject to uninterrupted and continuous evolution. What should music alone escape that law?" About "program music," Liszt was one of the most strenuous champions, he maintained that the program is the Ariadne's thread which shows the way through the labyrinth of musical composition and that artists themselves are not aware of the conviction that it is to their own interest to furnish their auditors with a guide that they may be relieved of the embarrassment of guessing what the composer wished to say. The program is the more desirable if the composer has created his work under well-defined conceptions. These were on the whole the main points of the unforgettable conversation I had with Liszt.

Carl Reinecke

Among the deceased pianists who had a great influence on musical life, especially in Germany, Carl Reinecke ought not to be forgotten. I made his acquaintance in Leipzig when he was conducting the "Gewandhaus Concerts" and teaching at the Conservatory. He was very courteous and honey-mouthed. Being, by reason of his important position, in continuous touch

with the most prominent musicians, he had become a man of the world and he understood how to flatter human vanity. He was very diplomatic in giving his opinion on other musicians so that it was difficult to find out whether he was in favor of a musician or against him. The fact is that in his heart he was a decided classicist, and he hated Wagner and all his followers. He was a specialist in Mozart, whose piano works he interpreted delightfully indeed. His melodious singing touch and his flawless technique enabled him to present a perfect picture of this master. When Carl Reinecke paid me a visit in Heidelberg, where I was living for a number of years, I accompanied him on his excursions through the picturesque valley of the Neckar and often grew tired before he felt any fatigue. He was an indefatigable walker and although apparently of weak frame, all skin and bones, he was very wiry and muscular.

Leschetzky, Paderewski, Zeisler

Another prominent figure in the pianistic world was Theodor Leschetzky, the great pianist and pedagogue. Undersized, with a short gray beard framing a tiny reddish face, he suggested rather the humble Russian peasant than the great artist. After a short while one found out, under the unassuming presence, the master mind, disiron will. I made his personal acquaintance in Vienna at his country home in the "Villan Colonie," of Währing, where he also gave lessons to the numerous pupils who came from all parts of the world to enjoy his instruction. No other pianist could have surpassed him in the evenness of scales, arpeggios and similar exercises of piano playing. He was a born teacher, although very severe, even harsh in his lessons. He had many American pupils and as he did not speak English a lady assistant acted as his interpreter. As once one of these American pupils did not put enough feeling into his interpretation, Leschetzky lost his patience and shouted in German: "I wager, if I would puncture you with a needle sour milk instead of blood would pour out of you!" The pupil asked the interpreter: "What did he say?" And the latter diplomatically: "He said only that you must go on."

We spoke about technical questions and Leschetzky requested me to play for him my *Concert Etudes* and gave me afterwards his photograph with the following autograph: "To Eugenio Pirani as a friendly souvenir and with many thanks for the superlative rendition of his excellent concert études." He was especially interested in my fingering of thirds and sixths scales, which is shown by the way through the labyrinth of musical composition and that artists themselves are not aware of the conviction that it is to their own interest to furnish their auditors with a guide that they may be relieved of the embarrassment of guessing what the composer wished to say. The program is the more desirable if the composer has created his work under well-defined conceptions. These were on the whole the main points of the unforgettable conversation I had with Liszt.

He thought with Elliot that the beauty of a lovely woman is like music and according to that creed he was until his last days an ardent admirer of the fair sex. After having divorced his first wife, Annette Essipoff, also a pianist of note, he married and divorced, once after the other, several of his pupils. Being always surrounded by a bevy of young, nice girls he was jokingly called "the sultan amidst his harem." To appreciate his importance as an instructor one needs only to mention two of his pupils: Paderewski and Fannie Bloomfield Zeisler.

It would be superfluous to speak at length about the former, who, because of his political activity, has been so much in the public eye. Of Fannie Bloomfield Zeisler I need only to remark that she is not only one of the foremost pianists of our time, but also a highly intelligent and broadly informed woman with whom one can discuss other things besides music.

The Unmusical Fugue

By E' ward Fletcher

If there is any one form of musical composition under the sun that will cause the dilettante to yawn rather than listen, and long for something with "straight melody," it is the time-honored fugue.

How often have we heard the remark upon leaving a concert hall, where some noted pianist has begun with Bach and ended with Liszt, "Oh! I like most of the stuff he played all right, but the first thing was drier than chips."

Such a remark may come from a person of good general education—may, even from one of natural musical feeling and intelligence—but never from one who has an earnest desire to get acquainted with this genial old giant of counterpoint. The old giant of counterpoint seems at first so cold and forbidding. Even the task of getting acquainted is a hard one, and the teacher must prescribe it at first in small, carefully graded doses,

until the pupil has become thoroughly initiated into the Bach style, since Bach is a great in himself, from which all other musical styles emanate.

The fugue is primarily an intellectual composition, written according to a set formula, in two, three, four, and sometimes five or six parts, and this is just what makes it uninteresting or "unmusical" if you will have it so, to the uninitiated, for the great mass of musically uneducated cannot concentrate upon more than one melody at a time, so that when the complaint is made that a polyphonic composition "has no time" the fact of the case is, the piece has so many times, that the listener cannot take them all in; and the desire for "straight melody" is nothing more than a demand for a melody which carries other parts carrying on an accompaniment, which, if played by itself, would spell "monotony."

Chart for Remembering Key Signatures

By Mrs. R. R. Forman

I FIND that there are many pupils who are unable to name the key signatures correctly. The following little chart has been most helpful in my work in this particular. My plan is to copy the chart in the pupil's scale book, having her repeat each key and signature as I write. As we finish the pupils invariably exclaim: "Why, I never saw that way before!" I also make it plain that the relative minor keys bear the same signature.

SHARPS	FLATS
C = No sharps or flats	F = Bb
G = F#	Bb = Bb Eb
D = F# C#	Eb = Bb Eb A#
A = F# C# G#	A# = Bb Eb A# G#
E = F# C# G# D#	D# = Bb Eb A# G# D#
B = F# C# G# D# A#	G# = Bb Eb A# D# G#
F# = F# C# G# D# A# E#	C# = Bb Eb A# D# G# C#
C# = F# C# G# D# A# E#	F#

Learn to Avoid Making Commands

By Sylvia H. Bliss

INHIBITIONS and inhibitions are more often mental than physical. "Crescendo, crescendo," the teacher admonishes, but in vain. Only a sudden leap to know less means. "Bring out the melody," is the command, but the pupil knows no melody to separate from the accompaniment. "This must be played faster." There follows a spasm of haste, then stumbling and the original tempo.

The commands are important for the reason that they do not confer ideas. The hearing of a long, gradual crescendo played by a great orchestra is more potent than an hour of explanation. Crescendo must exist in the mind before the fingers produce it. Melody must sing itself in the brain before it sings from beneath the fingers. Mental action must be accelerated before the fingers quicken the pace.

I may speak not only from observation but from personal experience as well. If I hear a composition played at a tempo which exceeds my ability to execute, my ability is thereby increased. And other obstacles may be thus overcome. The *Etude in F-flat*, by Chopin—the "harp etude," had long lain outside my interest and fluent technical command. Only the other day I heard it beautifully played by a young conservatory graduate; immediately the composition became alluring and within my technical resources.

In a more profound and intimate way than we have dreamed is the saying true, "As a man thinketh, so is he."

Just a Suggestion

By C. A. Browne

A MUSIC student, with but limited time for practice, was puzzled to employ that time to the very best advantage. She finally evolved the following little plan, which has been found of great advantage in making the rough passages.

When a new piece is undertaken, a blank sheet of paper is fastened to it with a letter-clip. On this memorandum slip is jotted down every idea that presents itself for overcoming the individual difficulties, as they rear their heads; while the learner plods steadily onward.

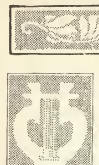
On the reverse side of the slip, it is extremely pleasant to note a short-hand "Why? Who?" type of account of the composer's life and best-known achievements. Just the most vital things that have occurred between the glad little b and the sad little d.

Music and the Home

SIDNEY LANTIER has said that: "To make a home out of a household, given the raw materials—to wit: wife, children, a friend or two and a house—two other things are necessary. These are good fire and good music. And inasmuch as we can do without the fire for half the year, I may say music is the one essential!" There are divided of course, as to what constitutes a home. I found some maintain that it is the love of God; but I have not read of any that had no music.

"Music means harmony, harmony means love, love means—God."

THE ETUDE



Practical Exercises in Modern Phrasing

By OSCAR BERINGER

Professor of Piano-forte Playing at The Royal Academy of Music, London

[EDITOR'S NOTE: Professor Beringer's rich experience in the art of teaching piano-forte playing led him to the highest positions both in Germany and in England. He is a pupil of Plaidy, Mchelles, Reinecke, Tausig, Erlich and Wittmann. In 1871 he became Professor of Piano-

forte Playing in the School of Higher Piano Playing in Berlin. He remained in London in 1871 and established a similar school there. In 1885 he became Professor of Piano-forte Playing in the Royal Academy of Music. He is the author of many works on Technic. Probably his

most famous pupil is Miss Katharine Goodson. It might be noted here that while in American musical lexicons limit the use of the word "bar" to the perpendicular line across the staff, in England "bar" is used in good form for the word measure.]

I have often heard pupils play shockingly out of time who yet were able to dance in perfect time. The fault in such cases must be attributed to bad teaching. The best way in which to make pupils realize rhythm is to make them analyze each bar to themselves, taking each beat separately. Make the pupil think the measure, yet not let them become a mere copying machine. In regard to time and phrasing this is especially important.

Counting out loud is also of use, taking care the pupil plays to the counting, and does not count to the playing. As a last resource, the metronome must be found useful. The listener must be made conscious of the metrical divisions by the accentuation of certain notes in each bar.

The number of beats in a bar determines the accentuation. It is usual, when speaking of the number of beats contained in a bar, to say that a movement is in such-and-such a time. Unfortunately, the word "time" in musical phraseology is misleading, as it is used in two senses: In connection with rhythm, and also in connection with speed. In the latter sense the word "pace" would be more appropriate to indicate the speed.

We will now use "time" in the rhythmic sense. There are only two species of time—duple and triple. Duple has two beats in a bar, triple three. Five-quarter time is a combination of duple and triple. The first beat in each bar in both these times should be accentuated. We can, however, lengthen both species of time by multiplication. In duple time we can have four or eight beats in a bar; in triple time, six, nine or twelve.

Compound Time

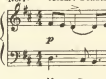
For lengthened duple time we use the expression common time. The lengthened triple time is called compound, because each beat is represented, not by simple, but by dotted notes containing three units. These times are indicated by fractions at the beginning of a movement, such as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, etc., the upper figure telling the quantity, and the lower the quality of the beats. These lengthened bars have one chief accent on the first beat and a lesser accent on the multiple sections. For instance, in $\frac{3}{4}$ time the principal accent falls on the first beat, the secondary one on the third. In $\frac{6}{8}$ time the principal accent falls on the first beat, the secondary on the fourth; $\frac{3}{8}$ time, the principal on the first, the secondary on the fourth and seventh. These are the rules, but there are many exceptions. Certain dance forms in simple time require more than one accent. Music, for instance, requires a very appreciable accent on the third beat as well. On the first again in syncopation the accent is anticipated. The note being tied cannot be sounded, consequently the previous usually unaccented note to which it is tied receives the accent. The following examples from Mozart's *Sonatas* will exemplify this:

Examples—

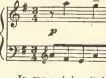
No. 10 Mozart's Sonatas



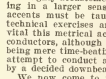
No. 10 Mozart's Sonatas



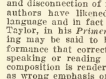
No. 10 Mozart's Sonatas



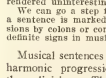
No. 10 Mozart's Sonatas



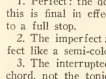
No. 10 Mozart's Sonatas



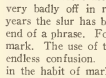
No. 10 Mozart's Sonatas



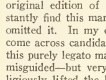
No. 10 Mozart's Sonatas



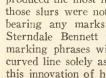
No. 10 Mozart's Sonatas



No. 10 Mozart's Sonatas



No. 10 Mozart's Sonatas



No. 10 Mozart's Sonatas

The Use of the Shur

We will now take some cases in which the shur is really necessary.

The most important of these is when the shur is applied over a group of two notes, as in the following:

Example—



In all groups consisting of notes of equal value, and also in groups where the first note is longer than the second, the accent falls on the first note, the second being much softer and shorter, losing half its value.

This rule holds good even when the first note falls on an unaccented part of the bar, as in the following:

Example—



When the second note of a group is the longest, then the accent is reversed and falls on the second note, as in the following:

Example—



Sometimes composers are not careful in their notation. A notable example of this is the following:

Example—



The shur is also useful as a phrasing mark in groups consisting of more than two notes, if they begin on an unaccented part of a bar. In this case, one is almost always safe in accepting the shur as a phrasing mark. The following is an example:

Example—



The shur is naturally necessary as a legato mark in passages alternating between staccato and legato, as in the following:

Example—

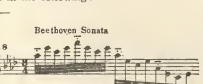


I think the specimens I have selected will give a very fair idea of in which the shur is useful to indicate a phrase.

Staccato marks are also employed for this purpose, but they can only mean one thing—that the notes are to which they are applied are to be short in duration.

There is one exception in which the dot is applied for a different purpose. Beethoven, Schumann, Brahms and others use it to indicate a lesser accent than — implies, as in the following:

Example—



Want of Definite Signs

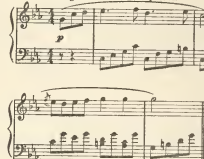
The want of definite signs in music makes it often a matter of speculation to fix the beginning and end of a phrase. This can easily be proved by comparing modern editions of an older work which has been edited by different men. They will be found to differ often very materially in their phrasing marks. But a few rules may be of help.

The greater number of phrases consist of four bars, although they may be longer or shorter at the composer's will. It is best in the first instance to test every phrase by this four-bar standard. After analyzing such four bars it will generally be found possible to determine the actual length of a phrase, the cadential harmonic progression determining the end of a phrase. Simple movements, such as dances, marches, etc., are nearly always in four-bar phrases. Larger works vary more in this respect, in order to avoid monotony.

To ensure accurate phrasing three things are required: musicianship, sound judgment and extensive knowledge. I give a few examples, exemplifying the difference in the length of phrases.

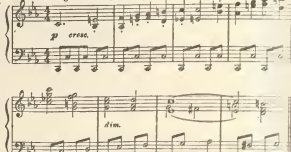
Beethoven Sonata, Op. 13

Four bar phrase



Beethoven Sonata, Op. 13

Eight bar phrase



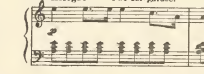
Beethoven Sonata, Op. 2, No. 3

Two one bar phrase



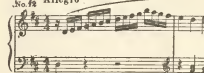
Mozart Sonata A minor

Two bar phrase



Mozart Concerto in D

Three bar phrase



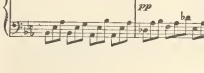
Schubert Sonata, Op. 90, No. 1

Five bar phrase



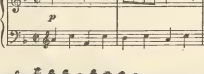
Mozart Sonata in F

Six bar phrase



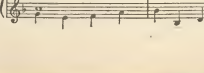
Mozart Sonata in F

Six bar phrase



Mozart Sonata in F

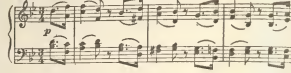
Six bar phrase



THE ETUDE

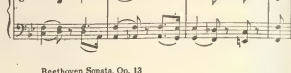
Beethoven Sonata, Op. 106

No. 10 And. vivace Four bar phrase



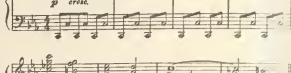
Beethoven Sonata, Op. 106

No. 10 And. vivace Four bar phrase



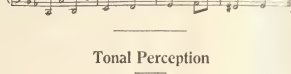
Beethoven Sonata, Op. 13

No. 10 Allegro Eight bar phrase



Beethoven Sonata, Op. 13

No. 10 Allegro Eight bar phrase



Tonal Perception

By T. L. Rickaby

THE principle of tonal perception lies at the foundation of all real music study and permanent artistic attainment. Some are gifted in this direction naturally—that is, they can repeat correctly any progression they hear played or sung. They instinctively know when tones go up or down, and how far. Others are tone deaf, one sound being just the same as another to them.

Somewhere between these two extremes lies the great majority of music pupils who possess the germ of tonal perception to such an extent that it can, in many cases, be brought to a creditable degree of perfection. They must be taught that all musical sounds, like colors, contain the germs of untold possibilities. The uninitiated see nothing on the painter's palette except the few daubs of different colors. The painter himself sees in them the means of producing a great work—where those same colors are combined according to the dictates of good taste, judgment and skill. In the same way, tones are something more than merely the effect of striking a key or drawing a bow across a string. The composer realizes that in those tones lies the possibility of artistic and beautiful creation—not so tangible perhaps as the picture, but no less real and beautiful.

To develop this tonal perception constitutes one of the teacher's greatest problems, for with all pupils, even those apparently tone deaf, some effort to awaken it must be made. First they must endeavor to learn the musical quality of single intervals—that is, whether they are pleasant or the reverse—and later to recognize them by their sound. Music dictation follows, using at first short phrases of notes of equal length, gradually increasing the difficulty by the use of longer phrases and notes of different time values, eventually proceeding to the writing of chords and chord progressions. Of course, there are many intermediate steps, but this will give a sort of general outline of the plan.

The object to be kept in view is that pupils should eventually become able not only to recognize a chord when they hear it, but to learn to hear the effect of the printed notes without the help of any instrument. The teacher who has never attempted this may get much help from the many available books, but experience is the best teacher. As a means of developing tonal perception, nothing is so effective as singing, and as much as possible it should enter into all ear-training. By this I do not mean mere voice culture, but merely vocalizing the various tones, for it is not possible to develop the inner conception of tones from the piano alone. The *Tonic Sol Fa* system is unexcelled in this respect, and the fundamental principles of it may be learned quickly and easily by anyone.

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

THE ETUDE

Don't be Fooled by Applause

By the Distinguished New York Critic

HENRY T. FINCK

PLAYERS and singers attract altogether too much importance to applause as an index of what the public likes and wants to hear. Can I prove this assertion? Easiest thing in the world.

Everybody knows that, next to Caruso, no operatic artist of our time is so popular and draws such large audiences as Geraldine Farrar. And Geraldine Farrar's most popular rôle is that of the unhappy heroine of *Madame Butterfly*. Whenever she appears in this opera the Metropolitan is crowded to the ceiling. She could travel and sing this part daily throughout the season to overflowing audiences. The only thing equal to that I have known is Emma Calvé's voice in *Carmen*. During the past season at the Metropolitan *Butterfly* was sung eight times, a figure reached by only one other opera, the sensational *Blue Bird* novelty.

Success Without Applause

Have you ever heard and seen Mme. Farrar as Chio-Chio-San, the Japanese girl who after some happy days of married life, mourns her faithless American lover and finally commits suicide? If not I am sorry for you. Few things so moving have ever been seen on the stage. Yet I recall few operas in which there is usually so little applause as after the several acts of *Madame Butterfly*. Nor is New York singular in this matter. In other cities there is the same eager desire to see the opera. Farrar as Chio-Chio-San. In Atlanta, for instance, during the visit of the Metropolitan Opera Company last May, *Butterfly* drew the largest audience of the week, although Caruso appeared three times in the three best parts. Yet read what the correspondent of *Musical America* wrote concerning the *Butterfly* performance:

"The great audience itself was something of a puzzle in its attitude toward the remarkable work of Miss Farrar in her greatest operatic rôle. The audience was moved, deeply moved. Yet it was chary of its applause; and the really magnificent portrayal of Miss Farrar, seen on the surface, not to receive its need of approbation. She was a creditable singer, a creditable actress; but there was lacking the unmistakable smash and ring of a true diva, even after the second act, when her acting alone, with never a note sung, should have swayed the audience from its chairs."

"The audience was moved, deeply moved," yet it did not applaud! What does that mean? It means that there are other ways of expressing grateful emotion than clapping the hands together. Geraldine really had as little to do as in the choice of a presidential candidate. The first thing the manager did was to create an artificial scarcity of tickets for the debut, by giving away most of them to applauding dealers. The rest of them were in the hands of speculators.

It Pays to Advertise

It has been said that any patent medicine or food, no matter how worthless or even harmful it may be, can be made a success if the firm offering it has \$100,000 in advertising at its disposal. By frequent advertising they compel every druggist or grocer to keep their nostrum or cereal in stock—and the thing's done.

A clever manager or agent can similarly boom a mediocre singer or player into unmerited but very profitable prominence. I have seldom been so indignant as I was one evening when a certain singer, who had a diabolically clever manager, was rushed into a sensational success in which the public really had as little to do as in the choice of a presidential candidate. The first thing the manager did was to create an artificial scarcity of tickets for the debut, by giving away most of them to applauding dealers. The rest of them were in the hands of speculators.

What Fools These Mortals Be!

Now you know—as well as that diabolically clever manager knew—as Shakespeare knew—what fools these mortals be. As soon as they find the tickets for an entertainment are "all gone," they open their purse and pay any fancy price asked by speculators. Fabulous sums were paid then on this occasion, and the story about these nicely garnished corners, crowded into the papers all over the country. Can you imagine a more magnificent advertisement?

On the evening of the performance there was a carefully planned "mock" scene at the entrance of the theater—a crowd struggling frantically to all appearance, for places in the standing room. That got into the papers too, as a matter of course, and so did the fact that after this singer had sung her first number (very badly) the audience applauded like a barrelful of lunatics. After the first curtain, the applause became a riot of enthusiasm. Several musical persons came to ask me, "What does it mean? She sings badly." "Mean?" I answered. "It means she has a diabolically clever manager—two in fact."

After all, no great harm is done by such exploits, although one hates to see mediocrity triumph in such a manner while real merit remains unrecognized and unrewarded. But there are ways in which misleading

applause is responsible for much mischief and many tragedies—blasted lives and misery untold. I refer to the girls and boys who leave their home towns to study music, buoyed up by false hopes inspired by the applause of foolish or ignorant friends.

The late Rafael Joseffy was not only one of the greatest pianists of his day, but he was noted for his wit and sarcasm. To the pupils in his class at the National Conservatory he used to say, with a shy twinkle in his eyes: "I am the greatest pianist in Tartarown." After he had moved to New York my wife, who was in his class, said to him: "So you are no longer the greatest pianist in Tartarown?" Quick as a flash came his answer: "No, but I am now one of the greatest on East Seventeenth Street!"

Hundreds—nay, thousands—of the music students who come to New York might lead happy lives if they were content to be "the greatest pianist" or singer in their home town. They leave it, fooled by the applause and flattery of friends, and soon their dream of a world success becomes a nightmare of disappointment and dismay.

Of course, it is useless to warn these young folks. Each of them thinks he or she is an exception. They do not realize that Schopenhauer was right when he wrote that "the common crowd usually includes one more than every one imagines." The editor of *The Etude* recently quoted the pertinent "Un aino sempre trova un'altra cosa da amare"—in English, "an ass always finds another ass who admires him."

My chief object, however, in writing this article is not to expose sham successes on the stage, or to warn young players and singers to take the applause of friends with a grain of common sense, but to help singers improve their recitals. They need a whole lot of improving.

Song recitals are not what they used to be. In the preface to my *Songs and Song Writers*, the first edition of which appeared in 1900, I wrote joyfully about the increasing number of song recitals and the fact that the vocalist had begun to sing real "art songs" instead of the elaborate operatic or concert arias that used to be deemed necessary. At that time Lehmann, Nordica, Sembrich, Schumann-Heink and other great ones were delighting us with the masterstrokes of the great composers.

More Recitals than Ever

To-day there are more song recitals than ever, but I seldom write the joyous letters that the singers have discarded not only operatic and concert arias but the masterstrokes too. Anything more trashy than the average recital program of the day I cannot imagine. More than once in my writings I have compared the realm of song to a brookbed in which there are thousands of pebbles and dozens of large diamonds, rubies, emeralds, sapphires. The precious stones are as free to all as the pebbles, but the singers studiously ignore them.

What is it that makes most singers dislike and avoid masterstrokes? The great song writer Robert Franz, whose lyrics are among the neglected diamonds, once wrote to W. F. Apthorp, the Boston critic, a letter in which he referred to the "boundless vanity of professional singers. These gentry," he added, "never care for the thing itself, but only for their own personal success." As the eminent critic and historian Ambros remarked: "Concert singers hunt through the volumes of songs seeking for those ending with loud high notes which, like the old Roman *vox plaudite*, are an appeal for applause."

Another famous critic, Dr. Hanslick, made fun of these final loud high notes by declaring that they provoke hand-clapping as inevitably as the application of an onion to the eyes provokes tears. Of course, it is ever so much easier to provoke "tears" this way than to impress artistically and emotionally, and that is why most singers make trashy programs.

They make a huge mistake in supposing that the applause following explosive final notes will ensure them large audiences in the future. The artists who are sure of big audiences usually are, on the contrary,

singers and players who avoid clap-trap of that sort. These artists get the approval of high-class musicians, without which no great reputation is made. Jean de Reszais, the most famous and popular tenor of his time, used to amuse his friends—myself included—by lying on his back in his room and roaring out a high C. In public he avoided that "onion" effect "because," as he once said to me, "if I begin that sort of thing I shall always be expected to imitate him." I prefer to make my successes in more artistic ways."

Don't be fooled by the applause following a cheap but effective song, into believing that the audience prefers that song to better things. It was written with the special object of securing applause, and therefore gets it; but the audience may be sufficiently refined to enjoy better things much more, even though they do not provoke so much applause. It all depends on who these better songs are done. At a New York recital given last winter by the fascinating Greek-Brazilian soprano, Jara Yancapoulos, there was much applause for some of the inferior numbers on the program, yet it was mere pater compared with the outburst of enthu-

siasm which followed a splendidly emotional rendering of Schumann's *mastersong Ich grolle nicht*.

Lucy Gates, whose lovely voice gives me more pleasure than that of any other living soprano excepting, perhaps, Rosa Raisa, told me last year her experience with the songs of Edward MacDowell on her concert tour. She had noticed that only the lighter and somewhat superficial songs of our foremost American composer usually were sure of abundant applause. But she did not let this applause fool her. She felt sure that the greater songs of MacDowell would be even more applauded if they were sung in a way which fully revealed their subtle music, poetic and emotional qualities. She put her whole mind and artistic experience to this task, and the result was that in most towns these deeper songs of MacDowell got more applause than anything else she had on her programs.

If other singers followed her splendid example, how our recital programs would suffer a sea change into something rich and strange! No longer cheap pebbles for the daily palubium of audiences—but diamonds, rubies, emeralds and sapphires! Let us pray for the conversion of these singers.

How Can I Study the Art of Instrumentation?

By Arthur Bird

[Borov's Note.—Tchaikowski was a pessimist, and music teaching was not the only thing that he disliked. His black outlook upon life is shared by far too many people who have any pretensions to artistic achievement. It is not so much that he did not happen to like it, but that no one else has a right to like it. The editor of *The Etude* had a splendid time

teaching for twenty years. The joy of seeing progressive young fellows do their best, and their accomplishments that is one that only the enthusiastic teacher can understand. It is for this reason that we make this comment upon Tchaikowski's remark quoted at the end of Mr. Bird's fine article.]

HECTOR BERLIOZ, the founder of modern instrumentation, begins his well-known book, *Traité de l'instrumentation*, by dividing the orchestra into what he calls, three great powers, namely—strings, wind, percussion. Before going into details he makes the following observations: "The art of instrumentation consists in the art of combining several instruments and in their application, be it to give the melody, harmony or rhythm a peculiar or special coloring, or be it to produce effects, *au génie* (of their kind), independent of the three great powers, considered from the poetical side as it is as possible to teach as is the art to discover heavenly melodies, create a succession of beautiful chords or invent original strong rhythmic forms. Having thoroughly learned the character, compass, technical possibilities and impossibilities of every instrument, the effects produced by them alone, and in combination with others, can best be understood and followed by diligent study and repeated hearing of the classical masters, particularly the Beethoven symphonies." Berlioz closes the chapter thus: "The object of this book is firstly to show the compass, to explain certain mechanical characteristics of the instruments and furthermore—last, not least—to demonstrate the nature of the sound, peculiar character, faculty of expression, of each instrument; things which have, until now, been sadly neglected. Any attempt to go further would lead us into grounds of creative inspiration, which grounds genius alone, God's self, may set foot upon."

The question is—how can one learn the art of instrumentation? The answer is—by diligent study and practice. It is not a matter of talent, but of hard work. It can be learned just as quickly and thoroughly in New York City, in Timbuctoo or anywhere else. Not so the practical part. Of this it may safely be said that without having constant opportunities of hearing a full orchestra no human being ever did or can learn the practical part of instrumentation, even should he outlive Methuselah, and though his head be crammed full of dissertations on the relative and elegant nature, the authoritative and nasal hautbois, the seductive and mellow clarinet, the suggestive and meek, but humorously indignant bassoons, to say nothing of the complicated brass and strings of a modern orchestra.

Study the Nature of the Instrument

One can read about dogs barking, the cats meowing, about the outbursts of pain, joy or resistance of other animals, but if one has never heard these emanations, it would be impossible to have the slightest idea how they sound, much less attempt to imitate them with any success. To begin with, the student must thoroughly study the nature of every instrument. This is a simple matter of memory. Then he must acquaint himself with the timbre, the quality of sound of each one, which he can do only by hearing them alone or combined. This is solely a matter of hearing, and of the more sensitive the ear, the better, surer and quicker he will master the

subject. Many musical people and not seldom musicians themselves are sadly handicapped by this deficiency, perplexing ear. Not a few of these, although they may have ample opportunities to train or practice them, are incapable of distinguishing or recognizing the various parts of an orchestra and of producing a moderate force. This musical defect may be inborn. It is, however, probably the result of total indifference, thoughtlessness and perhaps indolence. He who is not blessed with a true and sensitive ear should never take up music as a profession, for although he might become a shining light in many another, in the musical he would only enlarge the crowd of mediocrities, in which everyone is a number, not a person.

Time to Learn

It takes time to learn the art of instrumentation and, although more or less a question of talent, it is a positive fact that—the better the ear, the nearer the art. One of the best ways and perhaps the very best to learn the practical part and likewise the application of both the theoretical and practical, is to take lessons of a well-informed conductor, who by virtue of his position is capable of explaining the complicated machinery, revealing the secrets and mysteries of the orchestra, of a full orchestra. By so doing he not only has a practical man as a teacher, but has (what is most important) an orchestra constantly at hand to confirm that which he may have just had at a lesson. His constant and inseparable companion should ever be a pocket score of at least one of Beethoven's symphonies, each one of which has ever been, is and ever will be a standard work of reference, an inimitable masterpiece of art and a multitude of divine inspirations both in the conception and in the art of instrumentation.

To answer the question—is it advisable or practical to study instrumentation with a renowned composer or brilliant master of the art? I cannot do better than repeat what I wrote, in a letter to *THE ETUDE* some years ago, on Hector Berlioz. It was as follows: Several times I had the greatest honor and pleasure of meeting Tchaikowski privately. On one of these occasions I purposely proposed the subject of instrumentation. This I did firstly to find out whether it would be possible to study with him, and secondly to hear the ideas of such a master of the art. He understood instantly my object and answered with a smile: "Thank God I am so situated that I am not obliged to give lessons, and who would if he could possibly avoid it? Furthermore, it is a great mistake to believe that celebrated composers and successful orchestra writers ought to be good teachers. On the contrary, they are, almost without an exception, miserable ones, for they have no patience to teach the theoretical or the practical parts, and their art of instrumentation as well as their divine inspirations have been revealed to them, and these priceless gifts are neither transferable nor teachable."

Preparedness the Secret of Speed

By Otto Fischer

PREPAREDNESS, in a military sense, means to be ready to meet any danger which MAY arise; in piano playing it means to know what is coming and to get ready for it. Right here lies the difference between slow and fast, between the halting and the agile player. The former thinks only of the present—one note at a time—and when he has played that note he begins to think about the next one. The fluent and rapid player thinks several notes at a time, forging ahead with brain and fingers alert for what is about to come.

Group Thinking

In the matter of pianistic "preparedness" two elements are necessary: (1) Group thinking, and (2) group or position preparation. Group thinking means mentally combining a number of single notes into one idea—scale, arpeggio, chord, etc. For instance, the example from Czerny given below to the novice represents sixteen separate notes, but to the musician means three positions of the chord of C, and the musician's position repeated an octave higher. If you have turned pages for a rapid reader, you will have seen an excellent illustration of group thinking, for you will have noticed that he is able to take in one or two measures at a glance, and you can safely turn the page at the beginning of the last measure.

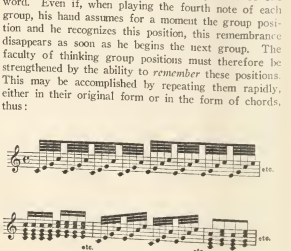
Group Position

Group or position preparation means the placing of the fingers over the notes about to be played as soon as this is practicable. Leschetzky, in scale playing, had his pupils hurry the thumb under the hand as soon as it had played the note assigned to it and place it over the key it was to play next. The clumsy finger was always always ready, and a smooth and rapid passing under was assured.

I have found it a good plan with students who have little sense of speed, and whose fingers do not readily adapt themselves to the positions of the notes about to be played, to have them play "positions," that is, to place the fingers over as many notes about to be played as can conveniently be reached, and then to play all these notes as a chord. For example:



In the above Czerny study each group of four notes represents a different hand position. The slow pupil picks out one note at a time, not realizing that the four notes should be thought of as the four parts of one general idea, similar to the four syllables of one word. Even if the student has a momentary grasp of the group, his hand assumes for a moment a group position and he recognizes this position, this remembrance disappears as soon as he begins the next group. The faculty of thinking group positions must therefore be brought to the ability to remember these positions. This may be accomplished by repeating them rapidly, either in their original form or in the form of chords, thus:



These practice methods should be utilized throughout the entire study, and they may be applied to any passage where speed is desired. All that must be remembered is to think in positions or groups as many notes as possible, and to train the hand to bring them selves easily and rapidly to these. Know what is coming, and prepare for it.



[Borov's Note.—Miss La Croix is an American pianist in every sense. She was born at Southbridge, Mass., and was a pupil of Carl Baermann and B. J. Lang. After winning various prizes she gained recognition which secured her engagements as solo pianist with many of the larger orchestras, winning splendid recognition at her New York concert.]

Getting Results in Pianoforte Study

Some Modern Ways of Reaching the Goal Through New Artistic Means

First of a Series of Three Highly Instructive Articles by the Very Successful New American Virtuoso

AUORE LA CROIX

What Every Pianist Must Have

The finished performance of a musical work is the result of many hours of different study.

There is that mental study for the purpose of understanding the meaning of the work, constantly developing the broad lines, the details, and the details within details. Then comes the practice which makes the conception a habit.

To learn the notes of a piece of music and then depend upon the inspiration of the moment to make it expressive is a method which a very little artistic experience proves a failure. A professional artist cannot always be inspired. Life in railroad trains and the many vicissitudes of "career" do not make for inspiration. Therefore, it is essential that after conceiving very clearly and authoritatively an interpretation, the artist use the most efficient means to make it so much a matter of habit that nothing can disturb or mar it. When this is the case, inspiration serves to enhance the beauty of the performance; whereas, to the discriminating listener inspiration often makes of a careless performance something which approaches burlesque.

In the matter of interpretation great catholicity is permissible. If an artist chooses to refine Brahms until he sounds like Chopin, the listener who admires the characteristic ruggedness of the former may be quite outraged; but if the artist's conception is the result of sincere conviction and its performance a thing of beauty, we question whether that performance can be said to have no value. It probably has, for if it is sincere, it is bound to appeal to those who have preconceived notions; and no message of truth is lost.

On the other hand, a studied, sought-out individuality in interpretation is false and has no place in artistic standards. But, on the whole, the pianist has as many interpretations to a piece of music as there are performers. Certain rules of good taste and balance must prevail, but they apply to minor details, and not to the broad general conception of the work, which should be one's own.

In the matter of mechanics there is not so much catholicity. Certain movements produce certain results; certain others, other results. In interpretation we deal with the spiritual, which is infinite; in mechanics, with the physical or finite, and, therefore, we find that approaching the key one way does one sort of thing, another quite a different one.

The Keystone of Hand Technique

To begin at the foundation of the matter, let us look at the hand and its arch, the keystone. It should be as firm and solid as the arch of a bridge. As the proof of the infallibility of this rule try to call to mind any great pianist before the public to-day who has not a rounded, firm arch. A notable case is Joseph Lifvigne, whose technical superiority none will dispute. His hand looks as if it could hold the weight of the piano without breaking. It gives one a thrill of power to see such a hand. The palm is strong with muscle, and in such a palm one grasps one's musical destiny. A flat, loose hand, holds nothing and is quite impotent.

Next come the fingers, the supports of the arch over which must pass pounds of energy; and just as a chain is no stronger than its weakest link, so your bridge will collapse if every support is not of equal strength. In building up the strength of the fingers one should never force the tone. Each finger in the playing of five-finger exercises should rise gently, and with as little motion as possible, and drop as nearly perpendicularly from the first joint as practicable back onto the key. No finger should strive to play more loudly than

the fourth, the weakest link. In the lightest kind of pure finger playing the arch must be firm and the playing of chords and octaves employs the same simple principle with simultaneous action of two or more fingers.

Developing Tone

When perfect equality of finger strength is obtained we come to the great life force of piano playing—weight. A vocal teacher takes the thinnest thread of a pianissimo tone, hardly more than a hum, a resonance, and seeks to guide it on to the breath. Proper guidance along this line produces a tone which, if not forced, "floats on the breath," is never muscular, and oftentimes falsely produced tones. So, in piano playing, the fingers are the threads; the weight, the breath. Weight must not be applied disproportionately to the strength of the fingers, for then the playing becomes strained and muscular, and real hand results.

The application of weight is a matter of sensation and is difficult to describe. Try different ideas. Imagine yourself falling quite forward full weight. Your arms are limp as rags and heavy. That is dead relaxation, a dangerous idea, but the starting point of the principle of weight. Let your arm swing at its full weight, rest on one finger, and you get the sensation of producing tone by weight. If your finger is not strong it will cave in at the first joint as surely as an arch support will break under too much weight. And just as two supports are stronger than one, so two fingers produce more power into octaves than into single notes. But this dead weight is almost never used. It is the great source of supply from which we draw as we need requires. A better term is "live" weight. While never tense and stiff, one cannot play and be "dead" or "relaxed."

All artists using the weight principle feel the same concerning it, but it is so subtle a thing to describe that often identical ideas are expressed in quite opposite ways. A pupil should have the careful guidance of a teacher in these matters.



AUORE LA CROIX

Having developed our machine, namely, the strong palm of the hand, the individual strength of the fingers, we are ready to apply this life force, the weight from the nerve centers. And here we begin to touch upon aesthetics. The arm is the conductor and must be left free. In developing freedom and weight application one should somewhat exaggerate the following position—upper arm well away from sides of body and elbow higher than the wrist. Down the arm flows the weight. If the wrist is high it has to flow up hill and the flow is naturally hindered. Stiffness always results from a high wrist. BEWARE! The wrist should be almost level with the hand, fingers well curved. The practice of above position will at first cause fatigue, which is as it should be. Be sure to sit high enough.

With the perfect development of the machine described above nothing stands in our way to good piano playing. If added thereto we have musical talent, it will be beautiful playing. Genius will make it great playing. With health, magnetic powers and perseverance we can win recognition for our gifts and accomplishments. The time needed to win recognition depends less on our individual merits than on our ability to make friends, and the inexactitude of the financial backing we have. The more we are able to make friends, and should not be confused with artistic ideals. Extraordinary genius seldom dies wholly unrecognized in this age when even mediocrity is being given its opportunity, to the confusion and discomfort of a victimized public, to say nothing of the much-abused critic.

The Intelligent Use of the Pianistic Equipment

Let us now view our pianistic equipment of strong arch; strong, independent, facile fingers; and free arm. What a wealth of resource! With the help of the pedals, the pianist becomes an instrument of well-nigh limitless possibilities.

The arch must at all times be firm; the arm always free; the wrist never high. The firm arch gives security and quality to the most delicate tone; the free arm and wrist allow of a perfect flow of weight.

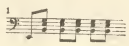
So sensitive is the pianoforte that it responds in a most unwilling fashion to the pianist's touch. So true is this that no motion is lost. A mannerism is not only offensive and foolish, but harmful; for you can do nothing with your hands and arms that do not materially affect your tone. It would be very interesting to measure the exact amount of effort and motion needed to produce beautiful music on the pianoforte and then have a slow "motion picture" made of most pianists as they play. All pianists have more or less unnecessary motion. Economy of motion is an important point in the attainment of ideal pianoforte playing; but when economy of motion leads to parsimoniousness; for that leads to stiffness and dryness. The ideal is to know just when to use your finger and when arm, and in what degree; and, of course, as this intelligent application becomes more and more a part of one's self, it becomes a spontaneous expression of one's inner thoughts.

This is not a method or fetish, but a plain, common-sense thing. It is the intelligent use of a much-abused instrument: a handling whose *raison-d'être* is explainable in simple terms of physical science.

One does not always use all of one's resources at one time. Let us view, first, the fingers. A perfect finger quality is used Al bert accompaniments, in accompanying passages, in much modern music, and in light scale passages. In delicate trills, the fingers do the work unaided by arm movement. For delicious laughter and sunshine in your music

try a staccato produced by pure fingers, a wip of the key. In the playing of a melody, a slight arm movement helps for the conducting of weight. The staccato tones are accompanied by the greater arm movements. A drawing down of the arm for the beginning of a phrase with a rising outward movement from the elbow for the end produces just the quality needed, if each tone has equal weight. If too little weight is applied to the end of the phrase it gives the effect of a singer whose breath supply is exhausted before his phrase is finished. In the playing of a scale passage where a crescendo is desired, arm movement should be used in proportion to the amount of volume needed. In the turning of a scale or ornamental passage a rounding arm movement is needed to give the required effect. Listen to a Galli-Curci record, and you will note that in a coloratura passage where the highest point comes and there is a turn before descending, the singer "covers" her tone, thereby giving an equivalence without which the passage would sound angular.

Copy that effect in piano coloratura, and note that the turn of the arm achieves the required result. In the playing of big chords, broad arm movements and a liberal use of free arm is necessary in order that the tremendous weight employed may be directed down with full power. In non-legato, heavy, short arm movements inward, and upward, and downward, and a loud passage work, as in the Op. 25, No. 11, Study of Chopin, a continual shaking of the arm from the shoulder is necessary. Likewise in repeated notes, a dropping with the same arm movement in accompaniment produces a more even effect than the changing of fingers, for the arm movement can be identical and automatic, whereas the fingers, having their different characteristics, vary in quality, despite all our efforts at equality. This dropping movement is most effective in accompaniments where the same chord is repeated as



Let the arm drop from the shoulder with sufficient weight to depress the keys, and let them rise as if the keys pushed the fingers up, never losing contact with the key.

Different Motion in the Same Hand

In many instances two different kinds of motion are employed in one hand. A perfect legato, with weight for a melody, in the upper fingers, can be combined with a pure finger legato or staccato accompaniment in the inner fingers. In an Alberti accompaniment the fundamental can be given an arm quality with the fifth finger while the thumb and third and thumb and fourth play a pure, even, finger legato.

This sounds much like the drawing of the bow of a 'cello, in a string quartette, for the organ-piano, with the second violin playing the even, unobtrusive, but subtly satisfying and pervasive background of accompaniment. In chords, as in the B in the chord beginning paniment. In chords, as in the B in the chord beginning the G major Beethoven concerto, one note may be played with more weight than the others, being the melody note. Though Lischitzky may have over-emphasized the importance of preparation, there is little question that it is a most important point. In the playing of skipping octaves and chords and single notes they must be "prepared" mentally before being struck, and the hand should be directed over them before they are struck. Otherwise they will sound scrambled and harsh in tone. Most chords should be taken close to the keys, with strong muscular contraction in upper arm, and immediate relaxation following. If demands for high, great care must be taken that the hand be prepared and well rounded, and that it does not collapse, for then a slappy tone results and the general performance becomes shallow and superficial.

Many shades of color are procurable by application of weight, not only in the amount applied, but also in the degree of rapidity with which the tone is approached. For brilliant and shimmering with a light blow, and for depth and sonority a more concentrated, slowly applied force. For a very pointed, "dolce" tone, the hand must be particularly hard and the weight concentrated.

Nearly all accents should be taken with weight, produced by more or less arm movement, rather than by increased finger action. Beginnings of phrases must always have the arm movement.

Exaggerated Arm Movement

Where a pupil has been so unfortunate as to be taught to play with high fingers only, and a rigid arm, perhaps painstakingly acquired by practicing with double lead between the arm and side of the body, he should exaggerate to a considerable degree arm movement.

This will look badly, but it is merely transitional, a means to an end. When rigidity is overcome, economy of motion must be considered.

The proper use of the arms as conductors for weight, combined with a well-developed hand, makes for what should be called an "expressive technique" as distinguished from an "aggressive technique." The former intrudes itself as mechanical facility, but serves the artist as a means of expression. The latter is the kind of technique which makes the hearer say, "he has wonderful technique, but he doesn't play with feeling." As a matter of fact, he has not a wonderful technique at all, but a very bad one, which he should unlearn, if he wishes to become a great artist. The expression technique is so closely allied to aesthetics that it is hard to define where the one ends and the other begins.

Musical Misnomers

By John Y. Blount

It often happens in music that words that mean one thing in the beginning are distorted in after years to mean quite different things. Among these, for instance, is the word *Scherzo* which, in Italian, means a "joke," and, naturally, quite a light and humorous movement. Some composers, on the other hand, have used the word as being anything but jokes, and anyone who has played the Chopin scherzos can testify. The Scherzos are, in some instances, far from being gay and merry. The terms *una corda* and *tre corde*, used to depress and elevate the soft pedal have little significance for the upright piano in which the soft pedal effect is made by moving the hammers nearer the strings instead of moving them laterally so that they touch only one string (*una corda*) instead of three strings (*tre corde*) as in the action of the grand piano.

The Lessons We Dread

By Herbert William Reed

Every teacher, unless she be located in Utopia—a locality which I have never been able to discover—usually has one or more pupils whose lessons she dreads. The reason is not long started before one learns which are the pleasant lesson periods, and which are the painful ones. One realizes also, that if a disagreeable lesson period comes early in the morning, the remainder of the day may be spoiled. The teacher is put through such a nerve-racking ordeal that she is out of sorts for the lessons following. Curb ourselves as we may, we usually find that a dread of the lesson begets a dislike for the pupil, a state of mind incompatible with the teaching of music.

There are but two ways of meeting these unfortunate occasions. One, of course, and much the more trying, is to teach to exert all her will and her nerve and power, and make these lessons pleasant ones. The other way, and quite an easy one, is to dismiss the pupil. The former method makes one a better teacher. It may remind of the pupil's benefit also, developing character and often disclosing a latent talent of which one never dreamed. It does good in both directions, for it is a discipline both for the teacher and the pupil.

Some students will invariably play or sing well, in spite of the teacher and his method, but they are good or bad. It is an easy matter to get along with such pupils, and the teacher has little trouble in planning their work. They are always pleased with whatever is assigned them, and take no pleasure in making their lessons a pleasure to the teacher. For them it is plain and easy stuff. But they never serve to develop the teacher himself.

Dreaded lessons and dreaded pupils are the means by which the teacher is "tried as by fire," and perfected. All depends upon the steadfastness and the courage of the instructor, and the earnestness with which he combats such obstacles. Is the pupil stubborn? Then threaten, and take no account of his protests. Then study how to create the lacking element. Is she dull? Then evolve methods by which she will comprehend. Whatever be the ailment, it is the teacher's opportunity as duty to conquer the recalcitrant.

The successful teacher is the one who finds ways out of all such difficulties. He boldly attacks these emergency cases. He delights in doing the difficult things. He has the privilege to bring order out of chaos, and pleasure out of pain. May this be our earnest endeavor and our constant ideal in all our teaching.

Dismiss the dreaded pupil only as a last resort. Most pupils can be gotten around, and most anxious lesson periods overcome. Let us not easily be discouraged. If one way fails, try another.

Early Hours for Practice

By Alfredo Trinchieri

Don't schedule your practice too late in the day. So often we feel there are so many things which must be done that we give them precedence in our morning program.

Now our practice is one thing from which the results depend largely on our mood. If we would accomplish the most in it, we must be mentally active, physically vigorous and emotionally elastic. All these qualities are at their best in the early hours of the day, when all our members and faculties are refreshed by sleep.

Take advantage of these conditions. Do your practice when you are at your best, when you are most imaginative. Those things which just must be done are mostly mechanical or routine duties requiring no imagination and will be accomplished just as skillfully and satisfactorily at a later hour.

A Mere Thought from a Mere Musician

By Ward Avery

RECENTLY an article appeared in THE ETUDE entitled "Why, Oh, Why?"—meaning "Why is it that the average professional musician can almost never be induced to perform, even in an informal way for friends, unless he is paid?"

I am willing to grant that it would be praiseworthy and generous and missionary-like to play every time some one asked you (and I scarcely ever refuse), but what about the other side of the question? Must we then make their living by "music," and after working out the job all day, how nice it is to have a hostess lead in her most pleasing tones:

"Now, Mr. A., we are all just dying to hear you play, and you really must not disappoint us."

After a particularly hard day spent in business, how would you like to have some one ask you to spend an hour counting up like a line of figures just to please some one else? And as for the business folk, if they played before and after the concert, where would their strength be? They do need every ounce of *pep* and *possession* for their work and the strenuous traveling. Most of the days this winter have been spent giving answers to the right keys, and if it doesn't soon become a place work in a factory—try it, and I'm sure that after a while you wouldn't want to spend very much time at the delightful art after school hours.

Music is a powerful master on draining nerve force, and he who is continually at it—unless he takes good care of himself as Grayson does of our President—is going to discover that he has nerves, and then some more!

I dread going places sometimes because I know "the asked to play—the alternative is: stay at home."

EDITOR'S NOTE.—The Editor always took an absolute stand against the foregoing article. It should never become a "cartoon," but every teacher should realize that there is a real professional aspect—one that for friends who he does not know.

Passing on the Credit

By C. Hilton Turvey

We give credit to Porpora, the famous singing master, dead these three centuries, for the slow firm practice of the arpeggio in the development of the voice. But when it comes to quoting an exercise of a minor teacher, which commands itself to us, how few of us have the which I find useful.

Why not? If the exercise is a good one, why not give him the credit for it? The answer to this is, "I don't doubt, 'Yes, and lose my pupil to him'." This is a confession of the teacher's own weakness. It is a confession of a pupil that he would not rather lose the exercise of his making without giving him credit? It is in principle—nothing more nor less than petty larceny.

Musicians, who deal with the highest and most beautiful art in the world, should certainly be touched with a credit as due, or—stop using the product of another man's brain spirit.

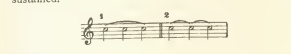
START again! What if you did fail in your first effort to gain your musical goal. Thousands who have failed in the past have become among the most successful pianists, singers, composers, etc., but do not let your failures bother you. Euripides, in his "Alceus," had the right idea, "Waste not fresh tears over old griefs."



Are you sure you understand the difference between ties and slurs, so that you can always tell whether to repeat a note, or only to sustain it? If you are, you are wiser than most musicians, including the writer. Let us study these markings a while.

In a later paragraph we shall study the shape and appearance of ties, for they sometimes look queer, but we must first determine the distinction between ties and slurs.

The primary difference is, of course, that a slur, therefore, connects only notes of the same pitch. Only two consecutive notes can be tied with one tie. If a sustained tone requires more than two notes to notate it, there must be more than one tie. Therefore the notes of Fig. 1 are not tied, but all three must be struck; those of Fig. 2 are tied, and will be merely sustained.



When two notes of the same pitch are enclosed in curved marks it is not so easy to determine whether or not the composer intended them to be tied. Can you tell which measures of Figs. 3 to 13 are to be tied, and which not?



It will be noticed that there are dots and dashes associated with the curved marks in measures 4 to 12, but not in Figs. 3 and 13. When the curve stands entirely alone, as in 3 and 13, the notes are unquestionably tied. If there is either dot or dash (pressure mark) over the first note (as in Figs. 4 and 5) the notes are not tied, but should be repeated. It is preferable, and more usual, to place these marks over both notes, as in Figs. 6 and 7. Remember that any of these four markings will always call for the repetition of the tone, and the curves are not ties at all.

Very often the marking is only over the last note. This form of printing is very troublesome, for in some cases it calls for repeated notes, and in others for sustained tones. Mr. Elson, in his very readable book, *Musical Dictation and Dictated Points in Music*, states that some authorities distinguish as to whether the dot is above or below the end of the curve; that when a dot is, as in Figs. 8 and 9, the notes are tied; while Figs. 10 and 11, in which the marks appear below the end of the curve, are intended to call for repeated tones. He does not mention form 12, in which the dot appears after the end of the curve, but on a level with it. Mr. Elson adds that he doubts if engravers are careful about this distinction. He might have added "whether all composers know of it, and use it in their manuscripts." Mr. Elson's authority is sufficient to have warranted more positive assertions, but he has chosen to avoid the dogmatic in this book, at least in all cases which are at all matters of his personal judgment or interpretation.

Caroling Elicited

I just gave a lesson from a piece of music in which two pages contain a synopetized, repeated-note figure in the accompaniment. The copy bears the imprint of one of our finest American publishing houses, yet the engraver has used Figs. 8, 10 and 12 indiscriminately. We can only console ourselves that Figs. 8 and 12 are periods over slurs, and would therefore be avoided both by composers and engravers. If the composer wishes to

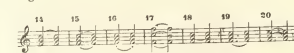
Some Tricky Musical Signs, Ties, Slurs and Accidentals

By JOHN ROSS FRAMPTON

tie the two notes but to shorten the duration of the second, which is the supposed effect of Figs. 8 and 9, he might more safely write ties without staccato marks, and divide the rhythmic value of the second note into a whole note, and a rest, as in Fig. 13. If he wish a repeated tone, with a little break as possible between the two notes (the supposed effect of Figs. 4 to 7), it would be better to use either form 6 or 7, as these two are free from ambiguity.

When a student finds any of the forms of Figs. 8 to 12 in his music, he should endeavor to determine the purpose of the composer, a thing which is not always easy of accomplishment. Sometimes you can find, elsewhere in the piece, a similar figure which is so written as to be positive. While this may not be proof positive, it is still acceptable evidence. Sometimes the general principles of notation will assist. Thus, if the piece contains many dotted quarters, and the doubtful passage contains a quarter apparently tied to an eighth, it is highly probable that the tone should be repeated, for otherwise why would the composer have taken the trouble to write it differently from the rest of the piece? Sometimes there will be a persistently recurring rhythm which will decide the case. But at times one must rely entirely on the ear and play what he thinks sounds best.

Entire chords cannot be tied with one tie, but each pair of notes requires a separate tie. The chords of Fig. 14 are not tied:



the upper notes are, but the two lower ones should be repeated. In Fig. 15 there are three ties, and the entire chord is tied. The form in Fig. 16 is very common, and demands that the entire chord be repeated with as little break as possible. One must always be on the lookout for Fig. 17, in which only the outer notes are tied, the inner ones being of different pitch. The moving tone may be in any voice, or in any two voices. Fig. 14 may also tie other than the top voice, as suggested by Figs. 18, 19 and 20, although these forms are rarely used.

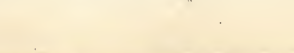
The following table may assist in making all this clear:

NEVER	ties
Never chords (with one tie)	
Never more than two notes	
Both of same pitch and without staccato, or pressure marks over the first note.	
SLUR	
Chords, or single notes	
Many, or only two notes	
Different pitch, or	
Both of same pitch, with staccato, or pressure marks over the first note.	

(Staccato, or pressure marks over both notes would of course have them over the first note.)

Staccato, or pressure marks over the second note only, forms an ambiguous marking, and should therefore be avoided.

Rules for Pitch
Tied notes must be the same in pitch, but they need not be notated with the same staff degree, or even on the same staff. Thus the two F's in Fig. 21 are tied, although on different staves. Notice the shape of the tie.

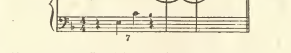
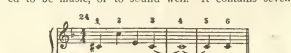


This double curve is rather frequent in organ compositions, although found in all classes of music. It is usually an enigma to the student. It illustrates the fact that ties are not all of the same shape. This is shown also by Fig. 22, in which the 8vo sign causes both notes to indicate the same pitch. Fig. 23 is enharmonic notation of the same pitch. That is, C# is the same as Db and again the notes are tied, and these are different degrees of the staff. These three also show another characteristic, that ties are not at all a matter of the tie, but must often be reasoned out. Thus all three are notated on different staff degrees, all look different to the eye, yet all effect just as they are nevertheless of the same pitch.

Some students imagine that ties are always under the notes, and slurs over them, or vice versa. Unbelievable ignorance? Yes, but derived from actual answers of students being examined. Of course, any of these marks may appear either above or below their notes, at the convenience of the engraver.

Misunderstanding Signs

There is much misunderstanding among students concerning accidentals. They grasp the idea that every accidental applies until the next bar-line (although they may forget to observe it), but do not understand the application of the printed signs. Fig. 24 is a very condensed illustration of the matter. It is not intended to be music, but to sound well. It contains seven



C's, on two staves. The key-signature is one flat, and the first note is middle C, notated on the line below the upper staff, and preceded by a sharp. It is therefore C#. Note 2 is also C, but not the same line of the staff. Notice, I did not say "the same pitch," or "the same letter." Accidentals are entirely a question of the eye on the printed staff, and not of anything else, so note 2 is C natural, for it is on the fourth space, and the sharp printed as accidental is on the line below the staff. Note 3 is sharpened, because it is on the same line as note 1, and appears before the bar line. It is in the next measure, but is considered sharpened, for the curved line, under these circumstances, is invariably intended as a tie (unless printed as in Figs. 4 to 12), and as carrying the accidental over into the next measure. Note 4 is also sharp, for these ties may extend through any number of measures. But 6 is natural, because it is not tied, and there has been no accidental printed in this measure.

The question of the tied accidental is the only difficulty in this subject, and it is simple enough if we but consider the tied note as a long sustained tone, which can not change in pitch after the key is struck. While instances are found exactly like Fig. 24, note 6, (and these are most frequent in the strictest types of music), it is better, possibly, to indicate the correct interpretation in each case, as described in a later paragraph. Note 7 is middle C, as was note 1, both are in the first measure, but 1 is on the upper staff, and 7 on the lower, hence 7 is C natural. The question of accidentals does not concern itself with the fact that both are called C's, accidentals are entirely a question of what the eye sees, and not what our intellect reasons out as to pitch, or name.

This is graphically shown in Figs. 25 and 26. In



Fig. 25, the sharp before tone 1 raises also the fourth sixteenth (marked 2), for it is notated on the same staff degree, yet 2 sounds an octave higher than 1 because of the 8th sign. Compare this with Figs 21 and 22. In these two 22 notes are effected by the mark being studied, because the mind reasons that they are the same in pitch, although they look vastly different. In 25 the mark applies, because the eye sees both notes as on the same line of the staff, and we ignore entirely the fact that the mind analyzes one note as an octave higher than the other!

In orchestral music this idea that accidentals are applicable by the eye only, is pushed much further. Very generally, if two players on the same staff of instruments have separate notes (technically termed "parts") these two parts are printed on the same sheet of paper, and on the same staff. In this case the accidentals written for one player do not apply to the notes of the other "parts", even in the same measure and on the same staff degree. Each player is supposed to be too busy with his own notes to have any time to watch the other fellow's part for accidentals. Thus, in Fig. 26, written for two oboes, the first oboe (upper part) plays Bb, but but when the second player has a note on the same line of the staff, (note 2), it is Bb. And although 2 was Bb, 3 requires the accidental to secure Bb. For 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Additional Accidents

Composers and editors often add accidentals which are not strictly needed, for which they deem helpful in reading. When printed in ordinary type, just as any accidental, these added marks are often very confusing to the sight-reader, to the student in his study of the piece and in his comprehension of the correct principles of notation, and their application, and their pieces not so edited, and confusing to the transposer. As suggested in connection with Fig. 24, it is sometimes advisable to guarantee a correct interpretation of a note by means of an added accidental, but such marks should always be in smaller type, and enclosed in parentheses. They may appear either before the note, or above or below it.

Accidentals always apply to notes which follow them, never to those which precede. Harmony students are prone to write them after the note, until corrected. And in the study of a piece, if the same note occurs twice in succession with an accidental between the two notes—except an added accidental in parentheses—this accidental should always tell the student that the earlier note had not been altered. But even this hint is often neglected.

In conclusion, let me again emphasize that the application of a tie is entirely a matter of pitch, as determined by the intellect, while that of accidentals is entirely one of the eye, of the printed page, regardless of pitch.

Five Black Ponies

By DALEY E. PAEL

ONLY the teacher "parked" by the keyboard year after year knows how the imagination of the child must be appealed to in order to get the work done. It is a little comparison that has worked splendidly with some of my little tots.

I tell the little pupil that there are three black ponies, then a pair of ponies, three black ponies, then another pair, and ask them to point to all the groups. "Now, what is the first letter?" "A," comes the answer.

"Well, we are going to have a ride, now. We'll jump on where the three ponies are, then run, along and fall off between the second and third, or on either letter."

"Now, little pupil, you run along and drop on all the A's on the piano." Then we gallop along and drop off the third pony to the letter B.

"Find all the B's, please."

"Now we must stand on C every time we mount the pair of black ponies."

And so on with the little one's face radiant with the fun of it we ride to each of the seven sounds, and never forget where the A, the first one they learned, is—and as I point to ask them the different keys, or get them to point me a certain key, if they need to, I allow them to put their finger on A and count up to the given note.

MUSIC is to the other arts, considered as a whole, what religion is to the church.—WAGNER.

Planning Practice to Get Best Results

By VAN DENNAN THOMPSON

[DORRIS'S NOTE.—Mr. Thompson, professor of piano and organ playing and theory, at the Pease University, received his musical training at Harvard University, The New England Conservatory and with private teachers. He has made several tours as an organist and as a pianist. Mr. Van Denman Thompson, who is also an able organist and teacher, and who has repeatedly appeared in concerts with her husband, has been blind since infancy.]

MANY times my students have asked me, "Must I think of everything—notes, rhythm, fingering, phrasing, pedaling, etc.—when I practice, or shall I first learn the notes, then the fingering, then the phrasing, and so on?" The question amounts to this: Shall the student try to develop all the essentials of good playing simultaneously, or shall he concentrate first on one and then on another?

At least this question must be taken into consideration: the degree of advancement of the pupil and the difficulty of the piece being studied. It is obvious that a beginner has fewer things to consider; if he gets notes, rhythm and fingering, he is doing well. The problems of tonal shading, pedaling and dynamics are not for him. Then, too, it goes without saying that if a piece is easy for a student, relatively less attention need be paid to notes and fingering, and relatively more can be given to phrasing, dynamics, etc. If we assume that the student is at least a third-grade music, and is studying things neither below nor above his grade, we have a basis for a discussion of the question. I believe it can be answered in the affirmative many times for my own students somewhat in this fashion:

Right notes and rhythm are fundamental. In studying of any difficulty, it is well to read it through several times slowly, carefully, understanding rhythm, and puzzling out every rhythmic complexity. This is a reading process, not a playing one, and is probably better done away from the piano. As soon as actual practice begins, the fingers are taken up, and the key is kept foremost in mind: (1) good condition and action of the playing apparatus, and (2) correct fingering.

The Playing Apparatus

By "playing apparatus" I mean fingers, wrists, arms, shoulders, all parts of the body which enter into the physical act of playing. By "good condition" I mean that the shoulders, arms and wrists, with sufficient tension in the fingers to sustain the weight of the hand. By "good action" I mean that action or motion of the playing apparatus which is appropriate to the passage being played. To play an octave passage with flabby, straight fingers and stiff wrists is not practice; it is not a practice. To play an ascending scale without the appropriate thumb action will not help one's scale playing. Chords must have their appropriate action, whether the composition contains one chord or a hundred. There is more than one kind of chord, and hence more than one appropriate chord motion. The student must ask himself (or his teacher) two questions at the outset: "What is the technical problem to be attacked?" "What is the best way to attack it?" Any practice done without a consideration of these two things will probably fail. We can no more expect aimless practice to produce desirable results than we can expect a handful of pills, snatched at random from a druggist's shelves, to cure an ailment.

Of equal importance—or nearly so—is correct fingering. In spite of all we have learned in the past few decades about the importance of the wrist, the shoulder in the physical act of playing, the fact remains that it is the finger, and only the finger, which forms the contact with the key and depresses it. Outside of stiffness, there is probably no greater obstacle in the way of the pupil's progress than poor fingering. Poor fingering really means careless or ignorant fingering, as the seldom that a poor fingering is deliberately chosen and adhered to by the player. That pupil who, in his first lesson with a new teacher mentions, apologetically, that he "never paid much attention to fingering," is not going to get any immediate joy to an intelligent and consistent teacher.

Practice in which these two elements (which constitute the physical basis of practice) are present will give good results and give them quickly. Without them, the student is working with serious handicaps. A finger an arpeggio 1-2-3-5 when 1-2-4-5 is indicated, or allow a careless hand position in playing octaves, may seem but a small matter, but it is a step—even though a small one—toward the wrong direction.

A great deal of work—the most of it, perhaps—on a composition can be done with these two things, and only these, kept constantly in mind. The more difficult the composition, the longer will be this period of technical discipline, but even with simple things it can never be entirely dispensed with.

Foremost on the interpretative side to us place phrasing and tone-shading. The importance of phrasing need hardly be emphasized here; it is the punctuation by which we are able to transform a meaningless stream of notes into an intelligent melody. By tone-shading is meant not only an observance of the indicated crescendos, diminuendos, etc., but also everything pertaining to the regulation of the quantity and quality of the tone. Shading of the melody, subordinating accompaniment, accents—all these would come under this head.

The student is likely to imagine that phrasing and tone-shading will come to him automatically when he has reached a certain grade of advancement; or that they are part of that mysterious "playing with expression," which his teachers cannot be learned, but must come as a direct inspiration from the muses. Nothing could be farther from the truth. These elements of good playing must be worked for, and they can be acquired in any other way. True, an intense sensitiveness for these things is necessary, but the details of interpretation can be learned only by practice.

Pedaling and Time-shading

After phrasing and tone-shading have been studied—not necessarily in that order, but in that order—pedaling can be taken up. With more advanced pupils the pedal can be used rather earlier than this, though even with the advanced pupil there is a decided advantage in postponing the use of the pedal until considerable progress has been made. Most modern editors have pedaling carefully indicated by artists and teachers of ability; yet the more musical pupil, if well advanced, will enjoy experimenting with pedal effects of his own, and this is to be encouraged.

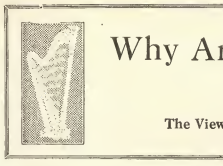
Time-shading is an unusual word, but it defines itself. It refers to all the means of time and rhythm, both those indicated and those which are not. It is relatively unimportant in the earlier grades, it assumes great importance later on.

Finally, there is one element more important than all; that is emotion, the spark of life which vivifies everything it touches. "What is the use of it?" "What is it for?" "What is it to be practiced?" Must it be mastered by painstaking work? Is there a technique of playing with emotion? In answer suppose we use a figure: The process of learning is like that of making a beautiful piece of pottery. The form must be made perfect by the potter's wheel, executed with taste and care, the material hardened by fire, so that it may hold something fine and precious. In the same way we prepare a piece of music so that it also may hold something fine and precious—emotion.

No Technique of Emotion

Practically speaking, there is not a technique of playing with emotion. Playing with fine phrasing, fine tone—shading and fine pedaling is so closely related to "what is the use of it?" that we cannot say where one leaves off and the other begins. Furthermore, without technical accuracy and freedom, artistically rendered tone and time, skillful pedaling and deep phrasing, we will find it impossible to express emotion in our playing. Emotion never comes except as a crowning glory to a fine performance.

The student is advised, then, to work at one thing at a time; to concentrate on one technical or interpretative detail, and always to be highly conscious of a definite purpose. It may be asked: Is this in line with modern scientific thought as to the mind and its working? The book, *The Psychology of Musical Talent*, will answer the question: "In vocal, as well as in instrumental, teaching we should make incisive attack on one feature at a time, and insist on critical and accurate detail through the focus of attention." The pupil should begin with the simplest detail and observe it critically at his level of thought and skill in order that he may acquire discrimination and precision. . . . As matters of technique are thus progressively made secondary and relegated to the subconsciousness, the mind is free to launch itself upon the ideas and ideals to be conveyed."



Why Are Sharps Harder Than Flats?

By SYDNEY GREW

The Viewpoint of an English Writer on a Much-Discussed Subject

IN *The Teachers' Round Table* of the March *Etude* the question is asked, *Why are sharps harder than flats?* Mr. N. J. Corey says in answer that so far as his own playing is concerned he himself has never found music in sharp keys harder than music in flat keys, which I imagine is the experience of all gifted and experienced musicians. But Mr. Corey, like the rest of us, cannot explain definitely why pupils do not find them equally easy. May I, at a distance of several musical miles, talk with my fellow-musicians in America about this rather troublesome matter? I believe I have one or two ideas that might be helpful to teachers.

It is a fact that (as Mr. Corey suggests) the supply of teaching music in flat keys is the greater, especially in keys that contain more than two inflected notes. This seems to suggest that flat keys actually are easier than sharp. It certainly indicates why students are more familiar with the former. Bach, in his study pieces, prefers D minor to D major, A minor to A major, E minor to E major, G minor to E flat, and so on. He writes more in B flat than in D and less in E than in E flat. Moreover, he uses G minor (two flats and an accidental sharp) more frequently than G major (one sharp). Of the little French suites, the best musically and educationally is No. 1, D minor, while the last is No. 6, E major. (The remaining numbers are the rest, considered from the same point of view, run in order of value more or less in this sequence: No. 2, C minor; No. 3, B minor; No. 5, G major, and No. 4, E flat.) And the harpsichord pieces, which like D minor and G major have E minor, and he uses B flat quite as much as G major. Haydn and Mozart care for E flat more than for A or E, as do other eighteenth century writers of practice or recreation pieces. Among the Mozart sonatas there are five in B flat as against three in D and four in F as against two in G.

I do not think that our present problem is concerned with technical considerations, but with considerations that are entirely mental or intellectual. A child's fingers find the notes as readily in E as in E flat. The key of F sharp minor is no doubt less grateful to the young pianist's fingers than the key of G minor; B minor is, for certain, more awkward than G minor. Yet I believe that both F sharp minor and B minor are exceptionally difficult only because so little music is written in them; they are rare and strange keys, and as such, take music of only serious importance, Beethoven *Presto Bagatelle* in B minor, Op. 126, No. 4, being quite an exceptional piece so far as the key of B minor is concerned.

Nor do I think that our problem rests upon any abstruse question of the "character" of keys and the reasons that impel a composer to select one key rather than another. Theorists have often tried to argue that each key has a special character (much as each country has a special climate), and that all music written in the key has, or should have, the character proper to that key (in the same measure as people who live in the same country have all something of a sameness of nature). C. F. D. Schubart (1798-1799) was one of these theorists. His descriptions are fanciful to the point of absurdity. Robert Schumann, in a paper discussing Schubart's ideas, says, "The problem is to give to each a composer selects this or that principal key for the expression of his feelings is as little explainable as the creative process of genius itself." But when the composer is writing primarily for educational purposes (as Bach, Handel, Haydn and Mozart in the pieces mentioned above) he is not so much engaged on "the expression of his feelings" as on the provision of useful material. Therefore it is not surprising that in these keys, key that causes the difficulty with music in sharp keys, but something inherent in sharps themselves.

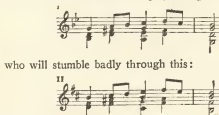
Flat keys have a different character from sharp keys, and certain composers are inclined to set upon the other. As a rule, the composer whose mind is elevated, aspiring and serene, inclines to sharp keys, and the composer whose mind is solid, relatively subdued and turned toward gravity, inclines to the other. The favorite key of César Franck (1822-1890),

the great Franco-Belgian, was F sharp major, which he represented in the famous idea of the redemption. Rheinberger (1839-1901), the Austrian, prefers flats; whenever in his organ music he spreads himself over an easy and spacious succession of chords, it is nearly always a downward gliding. Bach, in whom mind and spirit are most perfectly poised, quite rarely uses either flat keys or extreme sharp keys; as D major is to Rheinberger and F sharp major to Franck, so B minor is to Bach. Beethoven uses A major a good deal for strong and joyous music, but Bach is scarcely comfortable in that key. Schumann, in the piano from which I have already quoted, says, "Simple feelings demand simple keys; the more complicated feelings require keys that more nearly meet the ear. Thus one might observe the rising and falling of emotional temperature by means of the interwoven succession of chords of the dominant seventh, and accept the key of F sharp major (the middle note of the chromatic scale) as the point of highest feeling, which again descends through the flat keys to the simple and unadorned major." Therefore, if in a piece of music the young pupils have in hand for purely musical reasons he or she finds it hard to negotiate the passages in sharps, the reason may sometimes lie in the more intense nature of the music.

This is an important point, and one worth consideration. Yet it does not enter into the matter of educational pieces or practice studies. In respect of these, the problem must be explained by two very different ideas, the one simple and the other rather complex. The simple idea we will call the "Reading Difficulty" and the complex one the "Hearing Difficulty."

In my work with children I have found that plain diatonic harmonies in the major key do not give particular trouble, whether the key is flat or sharp, but that modulatory or chromatic harmonies give far more trouble in sharp keys than in flat.

I have found also that with simple diatonic music in a minor key with flats is easy, the same in a key with sharps is hard. I have tested this by setting before the pupil the same music in transposition. G minor (two flats in the signature and an accidental sharp) is easier than E minor (one sharp in the signature and one accidental sharp). And C minor and F sharp minor (three and four flats, respectively, with an accidental sharp) are infinitely easier than E major and B sharp minor (three sharps, respectively, with an accidental sharp). There is never any difficulty in reconciling the accidental sharp in the flat keys of D minor and G minor. A child will play at sight this:

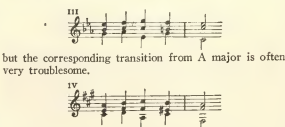


who will stumble badly through this:



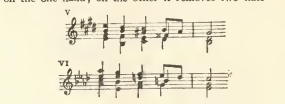
Modulations and chromaticism in sharp minor keys I have often known to prevent a child from ever mastering the piece, but very rarely in flat minor keys. The reason for this I take to be the following: Upward modulation in a sharp key adds one more inflected note to the load already tied to the player's back by the signature, whereas the same in a flat key lightens the load; for though the accidental natural has to be remembered, yet it is in the child's mind literally a "natural" and a thing that explains itself. Downward modulation in a flat key certainly adds to the burden, but for a reason that is rather subtle. Sharps are easier for the child to remember and understand than their opposites.

The burden of the accidentals in certain frequent modulations is enlarged or lightened according to whether the key is sharp or flat. Of these modulations I will mention that to the relative minor in major keys (as to A minor from C major) and that to the mediant (as to E major from C). The transition from key E flat to its relative minor seems to play itself,



but the corresponding transition from A major is often very troublesome.

In fact, I have known children who prefer to play such a test as this last as if written in key F minor, imagining four flats in the signature and reading the E sharp as E natural. The transition to the key of the mediant adds two sharps and sometimes a double sharp, on the one hand; on the other it removes two flats



Whenever we teachers feel impatient with our pupils' reading, we should remember that to them one sharp or one flat is as five to us. Had we a choice at examinations which of the following to select for sight-reading, I think we should all fix upon the example in flats, yet each of the passages (both, by the bye, from Bach's "48," book) represents merely a modulation to the key of the dominant:



So much for the Reading Difficulty. As to the Hearing Difficulty, the notes of the scale that are affected by modulatory inflections are the leading-note (the seventh of the new scale) and the subdominant (the fourth of the same). The new leading-note represents a destroying of the old subdominant; the new subdominant represents a destroying of the old leading-note. Now the subdominant has a greater "key-irrepressiveness" than the leading-note; and consequently the pupil is less likely to detect and put right a mistake in the case of the latter than in the case of the former. Therefore the ear accepts the blunder where the sharpened note is concerned.

The subdominant has always been a master-note in the scale and a determining factor in the tonality. It is one of the "invariable" notes. More readily than any other does it establish itself as a new key-note, which is one reason why in simple music a modulation to the key of the subdominant is not made till the end of the

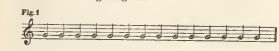
Melody—Its Characteristic Features and Construction

By Chas. Johnstone, Mus. Bac.

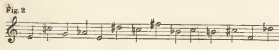
WHAT IS MELODY? Is the making of melody purely a matter of inspiration, or can it be produced at will? To go into the matter fully would take up too much space, so this article simply outlines the chief characteristics of melodic construction.

To begin with, what is MELODY? The definition found in the dictionary says that it is "a series of a succession of sounds by a single voice." This definition is, however, vague, and only partially true. As harmony consists of "sounds in combination," melody may be defined as "a well-ordered succession of single sounds." Even this definition is only true in a limited sense.

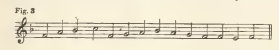
In the following diagram



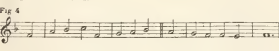
we have a succession of single sounds, but no one would call it a melody, even though an agreeable voice produced it. Its very lack of variety makes it monotonous.



Here, in Fig. 2, variety loses its charm, for it is untonal. Music is a language, the basis of which is the SCALE, and Fig. 2 does not represent any definite known scale, but seems to floundered aimlessly around.



In Fig. 3 we have a more pleasing effect, combining variety of pitch with decided tonality. But still there is something lacking. It needs an effect of what we call BALANCE, to avoid its being lifeless. It lacks RHYTHM.



Here we at once recognize the first half of a familiar hymn-tune, in which we have variety of pitch, tonality and rhythm.

From the foregoing illustrations, we evolve the following definition: "MELODY CONSISTS OF A WELL-ORDERED SUCCESSION OF SINGLE SOUNDS, OF VARIED PITCH, AND POSSESSING DEFINITE TONALITY AND RHYTHM."

So much for an intelligible definition. There are, however, other points worthy of consideration.

Can melodies be written at will, or is it a matter of inspiration? To call some melodies inspired would be an insult to the muse. ALL REALLY GOOD MELODIES ARE FOUND ON THE EXAMPLES OF THE GREAT MASTERS. But who taught them? No—who first wrote melody? Was there no melody when the angels sang in the Highest? The filling of a water-pitcher and the moaning of the wind produce melody. Are not the birds melodists? As with human beings, their abilities vary widely. How, then, can these difficult questions be reconciled?

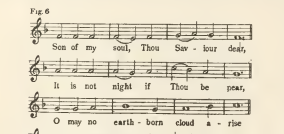
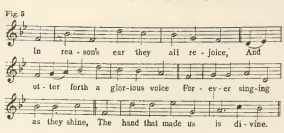
It may be summed up as follows: Certain rules founded upon the examples of the old masters, or on certain of Nature's laws, aided by the inspiration of the inner feelings, enable musician to speak the musical language through the medium of intelligent and pleasure-giving melodies. Of course, I use the word "musician" with a large amount of reserve.

In ordinary speech, anger is expressed with force in tones of high pitch, in contrast to the "sweet-nothing" tones for lovers' ears. Thus, too, vigor is expressed by wide skips, and gentleness by simple steps.

Two other laws derived from Nature are, first: that sadness is expressed by rising inflections, and vice versa; and second, that, save for the purpose of echo, repetition begets emphasis. These two laws largely govern expression in writing.

The following two melodies (Figs 5 and 6) illustrate this point. Both having the same meter, either tune will fit either verse, but the moment we apply either tune to the other verse, the unfitness of expression is at once felt. This application to the words of the words shows the good or poor judgment of organists and compilers. The only satisfactory expression

of every verse is obtained by writing the whole hymn as a solo, which, coming from the fertile brain of the cultured musician, may be looked upon as a beautiful work of art in the form of a TONE-POEM.



to hide thee from Thy ser- vant's eyes.

Keeping Your Mind on One Thing

MAE ALKEN ERL

Those who possess the power of concentration are endowed with the ability to stand head and shoulders above their fellow workers who have never observed this valuable asset. Observation and concentration go hand in hand and are complementary to each other. Too many persons have eyes and see not, ears and hear not—we might also add, MINDS and THINK NOT; yet it is this same lack of concentration that hinders them from science and art are due. Sir Isaac Newton, when asked how he discovered the law of gravitation, replied, "By incessantly thinking about it."

Two hours of concentrated study are worth more than five hours of practice in which the thought is allowed to wander in regard to the subject at hand, along channels entirely irrelevant to the matter under consideration. It is not how LONG we study, but HOW we apply ourselves.

The distant voices of the street, the walking to and fro of people in the house, the rattle and scrape of wagons or the honk-honk of passing automobiles are all straws of excuse at which an improvident pupil will clutch in order to apologize for an unsatisfactory hour at the piano. These same noises would fail to disturb the pupil who has engrossed in an absorbing task. The difference is that the student is not focussed on his lesson with the same intensity that rivets his mind upon the novel. The student, instead of chafing at these unavoidable noises and disturbances which he feels must occur during the practice hour, should rather accept them as part of his environment, acquiring concentration. This acquirement is absolutely imperative if any degree of success is to be obtained—it matters not in what line of work.

Paulo's concentrative powers were so fully developed that he is known to have memorized an unfamiliar concerto in the space of a few hours (on a railroad train at that!) and to have played it to that same evening at a gathering of musical friends. Philidor, the great chess player, could direct three games at once with comparative ease. Caesar could write a dispatch and, at the same time, dictate four others. It is said that when the Romans stormed Syracuse, Archimedes was so engrossed in a geometrical problem which he was diagramming in the sand, that he was aware of the enemy only when he received his death wound.

Thus we find that this power of "attentiveness" is a characteristic of all great men, for the master minds of the world are those who early learned the value of concentration. It is a mark of genius itself—a compelling invitation to the highest achievement.

Droussy wittily said that to listen to Grieg's music inspired the sensation of eating pink bon-bons stuffed with snow.

The Power of Pencil Notes in the Right Place

By George Hahn

Do not trust too much to memory. The mind is harassed from all sides and is a bit of human machinery that frequently falls in a crisis. Music students, to be efficient and get maximum value from their studies, must learn to use pencil and paper in a manner to yield instant results when necessary. A good way is to select a standard or complete book on the subject being studied, and concentrate in it all supplementary observations and notes deducted from reading elsewhere. Such a system will make of such a book a priceless encyclopedia of all one knows on the branch of learning it contains.

Particularly is this true of music theory. Special notes on harmony can well be penciled on the fly leaf of the harmony book; notes on form on the book form; on counterpoint in the treatise on that subject. Many progressive students have more than one book on each subject, and it is important that supplementary knowledge always be incorporated in one of them. If notes are scattered, unclassified and indiscriminately in all the books on hand, they will be harder to find and apply, and hence will lose in value.

Notes accumulated in lead pencil, usually are supplementary to what is already in the book, and the logic of order would dictate that they be as continuous to the special matter in the book as possible. Nine times out of ten the pencil notes are merely supplements to the more extended material in the book. In addition, the special notes can be indicated in the book's index, which in itself is a powerful factor for clarity in selection.

Men and women who are experts in their line possess "trade books" that are conspicuously interlined with marginal notes. Even our great preachers have their Bibles enriched with penciled notes. Music fully can make use of this admirable and common sense system to good advantage.

The value of the system has been proven from time immemorial by music teachers who follow a practice of penciling notes on the sheet music being studied by pupils. Pencil marks on sheet music, which are never overlooked when played or sung, are a ten times more valuable than if tucked away in a separate notebook where they might be altogether overlooked or forgotten. This is where there are so many pencil marks on the average pupil's music. Senior Alberto Jorgensen, the eminent Spanish pianist and teacher, realized this very need, and spent years in the preparation of a special kind of book for this purpose, which he called a "Pianoscipic" book.

With Closed Eyes

By Roberto Benini

Do you ever stop playing, lay your hands at rest, close your eyes, and just think?

You have been working at a piece; you have become fairly well acquainted with it. The notes, the melodies, the variations, the accompaniment, all are familiar. The piece are fairly clear in your general characterization. Now, for a few minutes get into a restful position, close the eyes, and just "dream" your piece. Hear it in your mind, as you would like to have it to sound. Think it calmly, reflectively, and hear it imaginatively in the most beautiful way in your power.

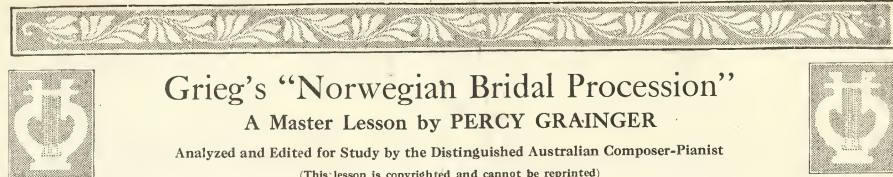
When you have gone through the piece once or twice in this way, then take it to the keyboard again and try to realize in your playing what you have just heard in your silence. Watch the results on the poetry of your playing.

Learn How

By C. W. Fulwood

LEARN how to do a thing before you attempt to do it. Efficiency in music—as in other lines of endeavor—many a life has been lost by the pernicious idea that if a boy or girl throws the water he will immediately turn. The boy must learn how to do it first.

Take the ordinary simple Mozart Sonata. Before him, taking every measure, quietly go over the work with some sense necessary. This is saving time rather than wasting it.



Grieg's "Norwegian Bridal Procession"

A Master Lesson by PERCY GRAINGER

Analyzed and Edited for Study by the Distinguished Australian Composer-Pianist
(This lesson is copyrighted and cannot be reprinted)

the originality and fertility of the composer's purely personal inventive power.

The more we examine Norwegian folk-music the more we are likely to become convinced that a great many of the most salient characteristics of Grieg's music (sometimes dubbed "Norwegian" or "national") by those ignorant of the folk-songs of his native land) are, in reality, Griegian and personal and not racial or popular origin at all.

This point has been only and repeatedly made by Henry T. Finck, whose book *Grieg and His Music* was considered the finest of all the Grieg biographies (in any language) by Grieg himself.

In this connection it is, perhaps, worth remarking that many of the rhythms and melodic lines of the *Bridal Procession* bear quite as close a resemblance to certain Scotch Strathspeys (such as *Tallichquorn*, for instance) as they do to Norwegian dance tunes. Throughout Grieg's music may be found many striking likenesses to certain characteristics of Scotch song.

In considering the peasant music of Norway and its results we should not forget those two important sources for voice and piano: *Mountain Songs*, *Landscape Songs*, and *Country Mountain Songs*, which should be considered as the most interesting of his modern music of his arable song.

Grieg is one of the most striking examples of a great modern creative soul drinking draughts of inspiration at the ancient well of primitive music. Yet a portion only of the strange vitality and weird originality of his musical speech may be ascribed to this source, for the rare flavor of his music is due primarily to the fact that he combines in great fullness two sides of his art rarely possessed equally by one and the same individual; strong national and local characteristics on the one hand and an unusually highly-developed degree of cosmopolitan musical culture on the other. In this respect he has much in common with Chopin. Both present distinctly national and local characteristics in their work, but they present these characteristics with a creative and technical resourcefulness born of wide experience of diverse schools of composition of various lands and times.

The presentation of national and racial traits alone, interesting though they usually are, would seldom raise the composer's output above the commonplace. It is the infusion of deep personality and broad erudition into the task of voicing national and racial traits that entitles men such as Grieg, Chopin, Tchaikovsky, Debussy, and Albeniz to the title of first-class geniuses.

It is the greatest possible mistake to regard Grieg as a "simple" composer in any sense. To the uninitiated, perhaps, some of his work may seem singularly simple, but to the ears of cultured musicians his music abounds with a subtle richness of color and texture. In this respect most orders are strangely common, and in this respect stand closer to those of Bach and Wagner than to those of most modern composers.

In the realm of harmony Grieg was a daring innovator (whose most conspicuous innovations in this direction can most profitably be studied in his amazing arrangements for piano of Norwegian folksongs and dances, Opus 66 and Opus 72), so much so that it may safely be said that the later moderns of different countries have all been influenced by his harmonic innovations, and they do to the influence of any other two composers.

In measures 56 and 57 of the composition before us we find a rare gem of Grieg's harmonic originality. The series "Norwegian" tang of the above series does not grow stale with time, but is as fresh and as refreshing to-day as when it first was penned.

Viewing the composition as a whole, however, we must admit that it is the local Norwegian music in the *Bridal Procession*, rather than the cosmopolitan complexities of workmanship, that constitute its chief characteristics and appeal. Nevertheless, there is here, as always when analyzing Grieg's music, the danger of attributing too much to national traits and too little to

of the death of our little daughter, and, as far as I remember, never composed there again.

"Grieg was, as you know, Norwegian through and through, and at that period of his life was highly enthusiastic about the Norwegian peasants and all that pertained to them. Later on his enthusiasm lessened, yet the strong influence of his native land and its local color never left him—fortunately!"

Though Grieg, later in life, experienced the disillusionment with regard to the Norwegian peasants alluded to in the above letter, yet as a musician he ever remained their loyal interpreter, as is evident in the piano volumes, Opus 66 and Opus 72, already alluded to, no less than in his incomparable songs to poems written in the peasant tongue by the poets Vibe, Arne Garborg and others, such as *On the Journey Home*, *The Wounded Heart* and the exquisite cycle, *The Mountain Maid* ("Haugtussa").

The title *Norwegian Bridal Procession* Passes By was frequently used by Grieg for this piece, and it, more clearly than the more familiar title *Norwegian Bridal Procession*, reveals the exact nature of the effect to be striven for in rendering it; the impression of a peasant bridal march, played at the head of a bridal procession on its way to church for the wedding ceremony, first heard faintly from afar (measures 1-24), then gradually drawing nearer (measures 25-67), passing the listener close by in a turmoil of clamor and color (measures 68-101), and finally gradually becoming distant once more until all its strains are well nigh inaudible (measures 102-123).

Throughout the composition the clanging of church bells is heard blended with the sounds of the bridal march music. This is particularly manifest in the second embracing measures 80-93, while it is not improbable that the introduction (measures 1-4) and the repetitions of this section throughout, were likewise intended by Grieg to portray a suggestion of distant church chiming.

Throughout the section beginning at measure 25 the pianist should strive to imitate, in the persistent rhythms of the left hand, the monotonous "sawing" of the peasant fiddler.

In order to convey the impression of the wedding party proceeding to the church to the strains of peasant march music, the pianist should play the meter in monotonically strict time throughout. Any more or less more protracted alteration of speed in such a composition can only act as a blemish and as a frustration of the obvious intention of the composer. The work should be conceived and rendered as *march music* from first to last, a solemn, stately, processional march, with the feet of the marching bridal party falling upon the quarter-notes, twice in every measure.

Most students will derive much benefit from practicing mainly with the metronome, observed at slow speed (say M.M. 108 to the eighth-note) and sometimes, but less often, with the metronome at the full speed indicated in my edition.

Every effort should be made to make the impression of distance, gradual approach, closeness, gradual passage by, distance as vivid and sensational as possible and to this end the pianist should not scruple to employ an exaggerated degree of dynamics at the opening and at the close of the composition, and should strive to work up to a clanging rhythmic fortissimo at the climax (measures 68-101).

Pianists in general are too chary of utilizing the extreme of piano in their playing, and are equally, with practice, the very next tones can be controlled almost as well as the loudest. In the present case, however, avoid attacking pp and pp notes too close to the keys. We must remember that the extreme soft sounds are not intended as such, but as a contrast to the equally soft tones as they are actually played. In the present case, however, avoid attacking pp and pp notes too close to the keys. We must remember that the extreme soft sounds are not intended as such, but as a contrast to the equally soft tones as they are actually played. In the present case, however, avoid attacking pp and pp notes too close to the keys. We must remember that the extreme soft sounds are not intended as such, but as a contrast to the equally soft tones as they are actually played.

"He worked there with such joy and freshness that when first arrived, but later was stricken with the sorrow

EDVARD GRIEG
From a painting by Christen in the National Gallery, Christiania

which is the more interesting when we recall that Grieg's paternal great-grandfather, Alexander Grieg, was a Scotchman who migrated from Scotland to Norway after the battle of Culloden (1746).

Grieg composed the *Norwegian Bridal Procession* at the age of twenty-six, at an unusually high period of his life, two years after his marriage to Nina Hagerup, his cousin, and shortly after the birth of their only child, a daughter, whose death, soon to ensue, cast a shadow over the rest of his life. That Grieg at this juncture was fired with the wish to write in cultured musical forms the local characteristics of Norway, and of the Norwegian peasants in particular, is borne out by the following excerpt of a letter recently written to me by Madame Nina Grieg, the widow of the composer, and here translated from the Norwegian of the original:

"The *Bridal Procession* Passes By was written in 1892 at Landaas, Grieg's childhood home near Bergen (Norway).

"Landaas was a lovely property, close under 'Ulken', one of Bergen's seven mountains. It had belonged to Governor (Stiftensmeester) Hagerup, who was Grieg's grandfather as well as mine, and he had presented it to Grieg's mother. She had prepared in the 'staba' (rural storehouse) a musical workshop with a piano in it for her beloved son, and here it was that he composed, in addition to the 'Bridal Procession', songs such as 'The First Meeting', 'Good Morning', 'Good-bye', 'Land Working', and many others.

"He worked there with such joy and freshness that when first arrived, but later was stricken with the sorrow

40 41 42 43 44 *mp*

45 46 47 48 49

(no pedal) 50 51 52 53 54 *dim.*

55 56 57 58 59 (half pedal)

60 61 62 63 64 *cresc. poco a poco*

65 66 67 68 69 70 *più f*

71 72 73 74 75 76 *ff marcato*

bunched

S.P.

77 78 79 80 81 82 *ff bunched*

83 84 85 86 87 88 *sempre più f*

89 90 91 92 93 *a tempo*

94 95 96 97 98 99 *ff sosten.*

100 101 102 *dim.*

103 104 105 106 107 108 109 *dim. sempre*

110 111 112 113 114 115 116 117 *più pp*

118 119 120 121 122 *una corda (soft pedal)*

123 124 125 126 127 128 129 *morendo*

pp

COQUETTE

WM. E. HAESCHE

A charming characteristic piece, taken from a new suite by Mr. Haesche, entitled *Friends of Mine*. This number should be played in the style of a *Mazurka* but rather more slowly and in a capricious manner. A good study in rhythm. Grade 3½

Capriccioso M.M. ♩ = 108

PRETTY FORGET-ME-NOTS

REVERIE

C.C. CRAMMOND

A neat little reverie which might be used as a first study in grace notes. Grade 2½

Andante M.M. ♩ = 120

PARADE OF THE AMAZONS

THE ETUDE

A lively military march, which can be played right up to time,
lying well under the hands. MARCH

SECONDO

C.S. MORRISON

Tempo di Marcia M.M. ♩ = 126

Musical score for the SECONDO part of "Parade of the Amazons". The score is written for piano in 2/4 time, marked "Tempo di Marcia M.M. ♩ = 126". It consists of 12 measures. The first measure is marked *ff*. The second measure has a *cresc.* marking. The third measure has a *mf cantabile* marking. The fourth measure has a *p* marking. The fifth measure has a *f* marking. The sixth measure has a *f* marking. The seventh measure has a *f* marking. The eighth measure has a *f* marking. The ninth measure has a *f* marking. The tenth measure has a *f* marking. The eleventh measure has a *f* marking. The twelfth measure has a *f* marking. The score ends with a *D.S.* marking.

PARADE OF THE AMAZONS

MARCH

PRIMO

C.S. MORRISON

Tempo di Marcia M.M. ♩ = 126

Musical score for the PRIMO part of "Parade of the Amazons". The score is written for piano in 2/4 time, marked "Tempo di Marcia M.M. ♩ = 126". It consists of 12 measures. The first measure is marked *ff*. The second measure has a *cresc.* marking. The third measure has a *p* marking. The fourth measure has a *cresc.* marking. The fifth measure has a *mf* marking. The sixth measure has a *f* marking. The seventh measure has a *f* marking. The eighth measure has a *f* marking. The ninth measure has a *f* marking. The tenth measure has a *f* marking. The eleventh measure has a *f* marking. The twelfth measure has a *f* marking. The score ends with a *D.S.* marking.

GIANTS

(WONDERLAND FOLK, No. 2)

A clever characteristic piece, which has been very popular as a solo. Play in a strong and rugged manner.

In slow marchtime M.M. ♩ = 108

SECONDO

JAMES H. ROGERS Op. 50, No. 2

GIANTS

(WONDERLAND FOLK, No. 2)

JAMES H. ROGERS, Op. 50, No. 2

In slow marchtime M.M. ♩ = 108

PRIMO

WALTER'S PRIZE SONG

from "THE MASTERSINGERS OF NUREMBERG"

R. WAGNER

EDOUARD SCHUTT

A recent addition to the series of artistic transcriptions of famous masterpieces by Edouard Schutt. This is one of the finest transcriptions of its kind that we have seen, the beauty of the original being enhanced delicately without being overloaded. Grade 6

Ad libitum

p *cresc.* *p subito* *dolce espressivo*
pp *rit.* *Moderato molto* *ra* *lh.*
dolce cant. *cresc.*
molto cresc. *dim.* *un poco più lento*
poco a poco più mosso *più espr.*
rit. *ad lib.* *dolce* *pp dolcissimo* *poco cresc.*
rit. *ad lib.* *pp* *cresc.*

dim. *poco rall.* *pp* *cresc.*
allarg. *ad lib.* *ra* *lh.* *dolce* *cresc.* *f* *p* *dolce*
atempo *poco rall.* *p dolce* *cresc.*
espr. dolce *p subito*
p *cresc.*
f *dim.* *lh.* *espressivo*

dolce

dolce espress.

poco a poco molto cresc.

p subit

piu f

poco rit.

a tempo

dolcissimo e piu tranquillo

ad lib.

dolce espressivo

molto rit.

morendo e rit.

Christmas Music

THE joy and glad tidings of Christmas are best retold each year with song. The Chorister and Church Soloist will here find many suggestions for their important part of Christmas Services.

THEODORE PRESSER CO. :: PHILADELPHIA, PA.

VOCAL SOLOS

15938	Angel's Message, The.....	Clarke high	\$0.50
6090	Angel's Refrain, The (Violin Obligato).....	Orbels high	.50
6989	Angel's Song.....	Load med.	.50
8249	Away in a Manger.....	Andersen med.	.50
10591	Away in a Manger.....	Minne Solo or Duet	.50
12829	Beckoning Star.....	Nedlinger high	.50
4148	Before the Shepherds (Violin and Cello).....	Shells high	.50
4488	Bells of Bethlehem.....	Tracy high	.50
4568a	Bells of Bethlehem (Violin Obligato).....	Tracy high	.50
12810	Calm on the Listening Ear of Night.....	Thompson high	.50
3823	Christ Is Born.....	Louis med.	.50
14903	Christmas Dawn.....	Stanger low	.50
3705	Christmas Morn.....	Wooler high	.50
8700	Christmas Night.....	Minnell high	.50
7035	Christmas Pastoral.....	Pontius low	.50
2346	Christmas Song.....	Adams med.	.50
4986	Come and Worship.....	Drescher med.	.50
12718	Dawn of Hope.....	Sheller high	.50
2389	Gift, The.....	Behrend med.	.50
12543	Gloria in Excelsis.....	Orbels med.	.50
12501	Glory to God.....	Edwards high	.50
9230	Glory to God.....	Stuts high	.50
8708	Glory to God.....	Walden high	.50
12309	Glory to God.....	Robt high	.75
8046	Hail Glorious Morn (Violin Obligato).....	Orbels high	.50
12324	Hail to the King.....	Schuer high	.50
3702	Heralds of Heaven (Violin Obligato).....	Stuts high	.50
15997	(C) Holy Child of Bethlehem.....	Stuts high	.50
8048	In Old Judea (Violin Obligato).....	Orbels high	.50
5246	It Came Upon the Midnight Clear.....	Leeming high	.50
4130	Little Christmas Song (Duet for Sop. and Bar.).....	Berger	.50
5348	Lord of the Ages, The.....	Holt high	.50
6094	My Guiding Star.....	Wrightson med.	.50
14310	Nations, Adore.....	Stadley high	.50
6070	(C) Night Vision.....	Jordan high	.50
7437	Our Saviour and King.....	Brackett high	.50
12583	Prince of Humanity.....	Nedlinger high	.50
14797	Ring, Ye Merry Bells.....	Dehald med.	.50
9729	Saviour Christ.....	Bird high	.50
14007	Shepherds in the Fields Abiding.....	Barnes high	.50
8058	Shew Sweetly, Bells of Bethlehem.....	(Violin Obligato).....	.50
79232	Song of Bethlehem.....	Minnell high	.50
13899	Song That Will Ever Taper, The.....	Perle	.50
7158	Song the Angels Sing.....	Stuts med.	.50
9739	Star of Bethlehem.....	Lerman high	.50
13831	Star of Bethlehem.....	Fingsted med.	.50
4432	Star of Peace.....	Parier high	.50
14030	There Were Shepherds (Violin ad lib.).....	(Violin Obligato).....	.75
15080	Undimmed Star of Bethlehem.....	Nedlinger high	.50
5888	Wake and Sing.....	Scher high	.50
4434	When Heaven Sang to Earth.....	Parker high	.50
3708	White Shepherd.....	Gilchrist high	.50
9545	Wonderous Story.....	Lenneil med.	.50
14228	Wonderous Story, The.....	Stuts high	.50

A FAVORITE CHRISTMAS SOLO

Try the little excerpt of this beautiful Christmas number

The Undimmed Star of Bethlehem

By W. H. NEIDLINGER

High Voice Price, 60 cents Low Voice

The Undimmed Star of Bethlehem

A CHRISTMAS SONG
Solo and Quartet
With and Without
Violin and Piano

ORATORIOS AND CANTATAS

In Santa Claus Land.....	G. M. Rohrer	.50
A Little Christmas play in one act, admirably adapted for use with Sunday School or day classes. The properties and costumes are easy to obtain, and an excellent performance may be given with little preparation. Contains nine musical numbers, all tuneful and catchy. The dialogue is bright and witty.		
The Wondrous Light (New).....	R. M. Stuts	.50
Adapted for the average choir. Solo and choruses well suited. Telling the Christmas story in tuneful and well-written numbers. Brilliant and effective.		
The Holy Night.....	Lucien G. Chaffin	.50
A short but very attractive cantata, suitable for a choir of any size, and effective even with a quartet.		
The Greatest Gift.....	H. W. Pettie	.75
The Greatest Gift is brilliant, dramatic, and effective throughout, without being at all difficult.		
A Christmas Oratorio.....	W. W. Gilchrist	1.00
An impressive work, for any church society or large chorus choir. The music is dramatic and modern in tendency.		
The King Cometh.....	Robert M. Stuts	.50
The work is divided into three parts: "A King Is Promised," "The Incarnation," and "The King Is Born." Suited for the average chorus or volunteer choir.		
The Morning Star.....	John Spencer Camp	.50
A charming Christmas cantata. This work will make a splendid novelty for a special musical service.		

ANTHEMS

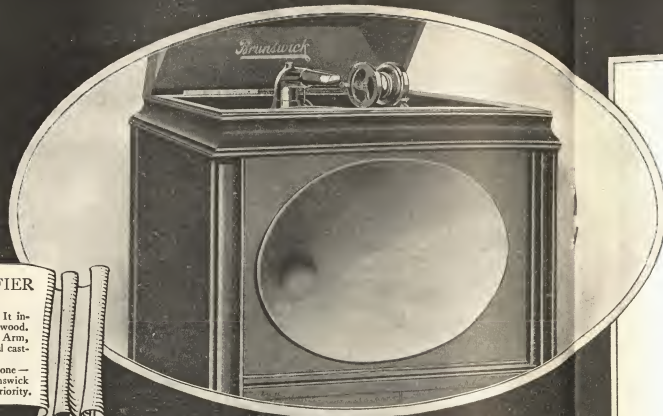
(For mixed voices, unless otherwise specified)

15970	Adoro Fideles (O, Come All Ye Faithful).....	Reading	\$0.15
15978	Adore and Be Still (Violin ad lib.).....	Gounod	.15
15988	And Then Bethlehem.....	Chaffin	.15
15970	Angelic Message.....	Stuts	.15
15983	Angels from the Realm of Glory.....	Stuts	.15
15984	Arise, Shine.....	Maker	.05
10979	Arise, Shine.....	Roberts	.05
10995	As With Gladness Men of Old (Women's Voices).....	Berwald	.05
10306	Behold, I Bring You.....	Kashan	.05
15008	Behold! I Bring.....	Shapoval	.05
10978	Bethlehem.....	Morison	.15
9318	Break Forth Into Joy.....	Berridge	.15
10681	Break Forth Into Joy.....	Harris	.15
10278	Bright and Joyful.....	Williams	.15
10278	Brightest and Best.....	Stuts	.15
10613	Calm on the Listening.....	Bridge	.15
10741	Calm on the Listening.....	Stuts	.15
10141	Christ the Lord.....	Stuts	.15
10974	Christians, Awake.....	Meyer	.15
10746	Christians, Awake.....	Stuts	.15
10080	Christmas Hearts.....	Tourne	.15
9941	Come and Worship.....	Drescher	.15
10110	Come, Christians.....	Illino-Turkey	.05
15740	Come Hither, Ye Faithful.....	Morison	.15
10731	Come Hither, Ye Faithful.....	Stuts	.15
10469	Coming of the King, The.....	Stuts	.15
10077	Dawn of Hope.....	Sheller	.15
9385	First Christmas Morn.....	Newton	.15
9389	For Unto You.....	Townbridge	.15
10908	Glory to God.....	Kashan	.05
10971	Glory to God.....	Robt	.05
10736	Glory to God.....	Stuts	.15
10483	Hail to the Lord's Anointed.....	Stuts	.15
10087	Hark! What Mean Those Holy Voices.....	Nedlinger	.15
10190	He Shall Be Great.....	Landing	.15
15970	Holy Night.....	Morison	.15
15960	Holy Night (Women's Voices).....	Adam-Warhurst	.05
15984	In Bethlehem a King Is Born.....	Berwald	.15
15984	It Came Upon the Midnight Clear.....	Berwald	.15
15977	It Came Upon the Midnight Clear.....	McGrath	.15
10090	Jesus Christ 70-day Is Born.....	Marzo	.15
10289	Joy to the World.....	Stuts	.15
10289	Joy to the World.....	Berwald	.15
10855	Light of Life.....	Brackett	.15
10137	Message of Christmas.....	Landing	.15
10137	Message of the Bells.....	Stuts	.15
10374	Mazareth (Women's Voices).....	Gounod-Warhurst	.10
10747	New-Born King, The.....	Morison	.15
10905	O Little Town of Bethlehem.....	Stuts	.15
10953	O Thou That Tellest.....	Pierce	.15
10746	Of the Father's Love.....	Dale	.15
10582	Shepherds O' Their Flocks.....	Drescher	.10
10449	Shout the Glad Tidings.....	Brackett	.15
10469	Shout the Glad Tidings.....	Morison	.15
10099	Shout the Glad Tidings.....	Rockwell	.15
10720	Silent Night (Men's Voices).....	Crab	.15
15857	Sing, O Heavens.....	Groser	.15
10146	Sing, O Heavens.....	Frank	.15
10094	Sing, O Heavens.....	Handel-Kashan	.05
18729	Sing, O Heavens.....	Schuler	.15
8208	Sing, O Heavens.....	Solly	.15
15968	Sing, O Heavens.....	Stuts	.15
6	Sing, O Heavens.....	Tours	.05
15980	Sleep, Little Babe.....	Stuts	.05
15971	Song of the Angels, The.....	Morison	.15
15704	Song of the Angels.....	Upham	.15
10364	Stars All Bright.....	Spence	.05
10152	There Were in the Same Country.....	Bolmann	.15
10904	There Were Shepherds.....	Marls	.15
14041	There Were Shepherds.....	Stuts	.15
15983	There Were Shepherds.....	Stuts	.15
15953	Watchful Shepherds, The.....	Dale	.15
10207	We Have Seen His Star.....	Chaffin	.10
10215	What Bounties Are These.....	Stuts	.15
10954	When Christ Was Born.....	Chaffin	.15
23	While Shepherds.....	Boet	.05
10097	While Shepherds.....	Berwald	.05
9004	While Shepherds.....	Goodrich	.15
10377	While Shepherds.....	Holden	.15
10386	White Shepherds.....	Morison	.15
10286	White Shepherds.....	Peridge	.15
10872	Wonderous Story, The.....	Stuts	.15

In addition to this list we carry a large and complete stock of Christmas Music for the Sunday School and Choir. Solos, Duets, Quartets, Anthems, Carols, Services and Cantatas, as well as a complete line of Church Music for all occasions, of all publishers. APPROPRIATE SELECTIONS CAREFULLY MADE. SUBJECT TO OUR LIBERAL DISCOUNTS.

THEODORE PRESSER CO., Publishers, PHILADELPHIA, PA.

The Brunswick Method of Reproduction



THE OVAL TONE AMPLIFIER WITH GRILL REMOVED

This is the new-day way of tone amplification. It involves a scientific principle. It is built entirely of wood. Not merely the front—but clear back to the Tone Arm, and connecting directly with it. There is NO metal casting to form a throat.

This Brunswick principle brings finer, clearer tone—with an absence of metallic sounds. Hear The Brunswick yourself. Your own ear will appreciate the tone superiority.



THE ULTONA

Here is another feature of the Brunswick Method of Reproduction. The Ultona plays all records as they should be played, whatever the make. No attachments are necessary, no makeshifts. The Ultona is inbuilt—it is an exclusive feature on The Brunswick. It is the most advanced all-record reproducer known and Brunswick owns the patents.

With The Brunswick it is no longer necessary to be dependent upon one make of records. All are at your command, and all played at their best.

Satisfies the most critical with new tone beauties

A STRIKING thing about The Brunswick is the way it charms not only the great majority who merely "know what they like" in music, but also the minority who are real musical critics.

Phonographs differ because of their different methods of reproduction. Cabinet work and appearance must be of the finest, but it is by the tone that the real test is made, when all is said and done.

Brunswick's method brings a new and finer achievement in tone reproduction, due to the two features explained on the opposite page. It gives a full, round volume of tone. Tone waves expand in a natural manner without the metallic harshness which was the despair of the first phonograph makers.

The musical ear instantly recognizes the difference. You

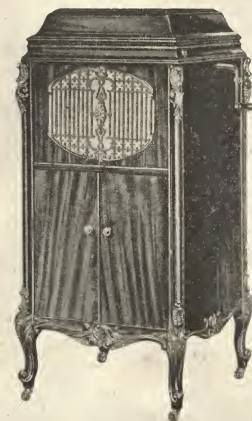
have to hear The Brunswick to realize what advances have been made in tone reproduction.

The nearest Brunswick dealer will be glad to play The Brunswick for you, using Brunswick Records, or any other records, for The Brunswick plays them all with equal facility, and without any tiresome adjustments.

This puts the whole repertoire of recorded music at your command. You are not restricted.

Don't make a phonograph choice until you have satisfied your own judgment by hearing The Brunswick. You will only buy one phonograph. Make sure you are right.

Also hear Brunswick Records which can be played on any phonograph with steel or fibre needles.



Brunswick

PHONOGRAPHS AND RECORDS

THE BRUNSWICK-BALKE-COLLENDER COMPANY

General Offices: 633-635 South Wabash Avenue, Chicago

Branch Houses in Principal Cities of United States, Mexico and Canada

Canadian Distributors: Musical Merchandise Sales Co., 79 Wellington St., West, Toronto

Last Chance for Big Savings on Magazines

Special Arrangements Permitting Pre-Season Bargains will be Withdrawn This Month

NOTE.—Subscriptions are for one year—new or renewal—and may go to different addresses, unless otherwise stated. Magazines in these offers are not interchangeable. Canadian and foreign postage must be added to these prices.



Etude \$2.00
Pictorial Review 3.00 **\$4.25**
Save 75c

Etude \$2.00
Modern Priscilla 2.00 **\$3.50**
Save 50c

Etude \$2.00
McCall's 1.50 **\$2.90**
Save 50c

Etude \$2.00
American 2.50 **\$4.25**
Save 25c

Etude \$2.00
Woman's Home Companion 2.00 **\$3.75**
Save 25c

Etude \$2.00
Musical America 3.00 **\$4.50**
Save 50c

Etude \$2.00
Violinist 2.00 **\$3.50**
Save 50c



Etude \$2.00
Cosmopolitan 4.00 **\$5.75**
Save 25c

Etude \$2.00
Good Housekeeping 3.00 **\$4.75**
Save 25c

Etude \$2.00
Boy's Life 2.00 **\$3.25**
Save 75c

Etude \$2.00
Woman's World50 **\$2.25**
Save 25c

Etude \$2.00
Youth's Companion 2.50 **\$4.25**
Save 25c

Etude \$2.00
World's Work 4.00 **\$5.75**
Save 50c

Etude \$2.00
Little Folks 1.50 **\$3.25**
Save 50c

Etude \$2.00
Pictorial Review 3.00 **\$6.25**
Save 75c

Etude \$2.00
Woman's Home Companion 2.00 **\$4.75**
Save 50c

Etude \$2.00
People's Home Journal 1.25 **\$4.75**
Save 50c

Etude \$2.00
Modern Priscilla 2.00 **\$5.00**
Save 50c

Etude \$2.00
American Boy 2.50 **\$5.00**
Save 50c

Etude \$2.00
Today's Housewife 1.00 **\$6.25**
Save 75c

Etude \$2.00
Boy's Life 2.00 **\$6.25**
Save 75c

Etude \$2.00
Good Housekeeping 3.00 **\$4.75**
Save 50c

Etude \$2.00
Review of Reviews 4.00 **\$7.25**
Save 50c

Etude \$2.00
Christian Herald 2.00 **\$7.25**
Save 50c

Etude \$2.00
Woman's Home Comp. 2.00 **\$7.25**
Save 50c

Etude \$2.00
Musical Observer 2.00 **\$5.00**
Save 50c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
People's Home Journal 1.25 **\$3.00**
Save 50c

Etude \$2.00
American Boy 2.50 **\$4.25**
Save 50c

Etude \$2.00
Christian Herald 2.00 **\$3.50**
Save 50c

Etude \$2.00
Today's Housewife 1.00 **\$2.50**
Save 50c

Etude \$2.00
Organist 2.00 **\$3.75**
Save 50c

Etude \$2.00
Mother's Magazine50 **\$2.25**
Save 50c

Etude \$2.00
McClure's 3.00 **\$4.25**
Save 75c

Etude \$2.00
Pictorial Review 3.00 **\$6.00**
Save 1.00

Etude \$2.00
Modern Priscilla 2.00 **\$4.65**
Save 50c

Etude \$2.00
McCall's 1.50 **\$5.40**
Save 1.10

Etude \$2.00
McCall's 1.50 **\$5.40**
Save 1.10

Etude \$2.00
Pictorial Review 3.00 **\$5.40**
Save 1.10

Etude \$2.00
American 2.50 **\$5.25**
Save 1.25

Etude \$2.00
Woman's Home Companion 2.00 **\$5.40**
Save 50c

Etude \$2.00
American 2.50 **\$5.40**
Save 50c

Etude \$2.00
Musical America 3.00 **\$6.25**
Save 75c

Etude \$2.00
Musical Observer 2.00 **\$5.00**
Save 50c

Etude \$2.00
Violinist 2.00 **\$5.00**
Save 50c

Etude \$2.00
Violin World 1.50 **\$5.00**
Save 50c

Etude \$2.00
Cosmopolitan 4.00 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Etude \$2.00
Every Child's Mag 1.50 **\$6.75**
Save 75c

Magazines as Gifts

How often have you given useful gifts to your friends at Christmas time? Why not enter your gift problem this Christmas by giving a year's subscription to The Etude? It is not a useless gift. Every number has something of value and interest for all music-lovers. Its regular arrival each month awakens grateful recollections of the giver. It keeps alive the friendly spirit of Christmas for a year. A beautifully printed announcement is sent to each person receiving The Etude as a Christmas gift. This is mailed so as to reach its destination December 24th.

ADD TO ANY CLUB AT PRICES OPPOSITE.

Country Gentleman \$1.00
Ladies' Home Journal 2.00
Saturday Evening Post 2.50
Cosmopolitan 4.00
Good Housekeeping 3.00
Hearth's 4.00
Popular Science Magazine 3.00
Munsey's 3.00
American Boy 2.50
Electrical Experimenter 3.00
System 3.00
Red Book 3.00

Last Chance Coupon [Prices to be withdrawn shortly without notice]

Theo. Presser Co., Pub's., Philadelphia, Pa.
Gentlemen:—

Please find enclosed \$..... to pay my subscription to THE ETUDE for one year and for the other magazines as listed below.

NAME

ADDRESS

TOWN STATE

No. 1 Name of other magazine.

No. 2 Name of other magazine.

No. 3 Name of other magazine.

PIERRETTE

To be played in the manner of an *air de ballet*, with grace and delicacy. Grade 3½.

ERNEST A. DICKS

Tempo di Valse M.M.♩=60

To Joseph C. Early

THE ETUDE

CHEERFUL MOMENTS

JAMES I. WRAY

A light and graceful drawing-room piece, requiring deft finger work, particularly in the chromatic triplets. Grade 8.

Nont troppo allegro M.M. ♩ = 54

a tempo

rall.

p e scintillante

Ped. simile

Piu mosso

Fino p

cresc.

dim.

p

dolce.

Ped. simile

THE ETUDE

D.C.

MINIATURE MARCH

Very easy to play, owing to the infrequent changes of harmony in the left hand. Grade 2½.

PLATON BROUNOFF

Marziale M.M. ♩ = 120

D.C.

marcato

Rino mf

D.C.

MERRY ROUND

A very pleasing study piece in semi-classic style, affording excellent practice in light finger work and in rhythm. Grade 2½.

Allegro M.M. ♩ = 108

H. ENCKHAUSEN

mf

p

f

p

1st time only

Last time only

mf

f

Fine

p

dolce

mf

p

D.C.

A CRADLE CROON

A study in the singing style, almost entirely in the treble clef for both hands. Grade 2.

L. STRICKLAND

Andante sostenuto M.M. ♩ = 72

mf

p

pp

rall.

Slower and slower

MADAME POMPADOUR

THE ETUDE

In the stately manner of the old French dance. To be played daintily and with grace, Grade 3

Moderato M.M. ♩ = 108

W. ALETTER

Musical score for 'Madame Pompadour' in G major, 3/4 time. The score is for piano and includes a Trio section. The Trio section is marked 'Trio' and 'mf'.

Copyright 1920 by Theo. Presser Co.

MARY, MARY, QUITE CONTRARY

International Copyright secured

Taken from Mr. Rogers' set of *Four Favorites after Mother Goose*. In addition to its musical interest this number will afford excellent elementary practice in independence of the hands. Grade 2

Lively M.M. ♩ = 96

JAMES H. ROGERS

Musical score for 'Mary, Mary, Quite Contrary' in G major, 2/4 time. The score is for piano and includes lyrics: 'Ma-ry, Ma-ry, quite con-tra-ry How does your gar-den grow? With sil-ver bells and cock-le shells, And pret-ty maids all in a row.'

Copyright 1914 by Theo. Presser Co.

British Copyright secured

THE ETUDE

NOVEMBER 1920

Page 765

Musical score for 'Here Comes the Band' in G major, 2/4 time. The score is for piano and includes lyrics: 'Here comes the band, here comes the band, here comes the band, here comes the band.'

HERE COMES THE BAND

MARCH

WALTER ROLFE

Suggesting the approach of a full military band, with trumpets and trombones very much in evidence. Grade 2 1/2

Tempo di Marcia M.M. ♩ = 120

Musical score for 'Here Comes the Band' in G major, 2/4 time. The score is for piano and includes lyrics: 'Here comes the band, here comes the band, here comes the band, here comes the band.'

Copyright 1920 by Theo. Presser Co.

British Copyright secured

ALLEGRO POMPOSO

Useful either as a postlude or a processional march. Play rather briskly, without too much *legato*.
M.M. ♩ = 112

J. LAMONT GALBRAITH

MANUAL

Sw. full *ff*

PEDAL

simile

1st time, repeat 2

Fine

*D.S.**

Gt. Solo

TRIO

mf Sw.

* From here go back to 8 and play to Fine; then play Trio.
Copyright 1920 by Theo. Presser Co.

British Copyright secured

atempo

riten.

Gt.

DO.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

J. STEVENSON
Transcription for violin and piano, by
ARTHUR HARTMANN*

One of the beautiful old folk melodies, set in a manner to
display the rich and sympathetic lower register of the violin.

With much expression and sentiment

Andantino

VIOLIN

(frog)

PIANO

pp

dim.

with expression

lingeringly

dim.

(follow)

* When played in public, Mr. Hartmann's name must be mentioned on the program.
Copyright 1920 by Theo. Presser Co.

To Miss Rose Leverone

To Miss Rose Leverone
IT WAS A LOVER AND HIS LASS

Shakespeare

A tasteful and dignified setting in old English style of the well-known Shakespearean text.

E. S. HOSMER

Allegretto scherzando M.M. $\text{♩} = 152$

A tasteful and dignified setting in old English style of the well-known Shakespearean song.

Allegretto scherzando M.M. ♩ = 162

1. It was a lov-er and his
2. Be-tween the a-cres of the
take the pres-ent

lass,
eye,
time;

With a hey, and a ho, and a hey no-ni-no, With a no-ni-no-ni-no, With a

hey and a no-ni-no-ni-no, That o'er the green corn-field did pass
These pret-ty coun-try folks would lie
For love is crown-ed with the prime In the springtime, in the

spring time, the on-ly pret-ty ring time. When birds do sing, When birds do sing,

Hey ding a ding a ding, Hey ding a ding a ding; Hey ding a ding a ding a ding ding

THE ETUDE NOVEMBER 1920 Page 129

mp *p molto rit.* *mf a tempo*

ding; a ding ding ding; a ding ding ding; Sweet lov - ers love the spring.

p molto rit. mf a tempo *Fine*

meno mosso mf *mp*

3. This car - ol they be - gan that hour, How

meno mosso mf *mp*

cres. *dim. e rit.* *mf Tempo I.*

that a life was but a flow'r, How that a life, a life was but a flow'r. 4. And there-fore

colla voce. *D.S.*

FLOWERS AND YOU

VICTOR YOUNG

A bright little encore song, to be rendered in elocutionary style.

A bright little encore song, to be rendered in recitatory style.

Simply- slowly

p

When the dew-drop pure as crystal, stoops to earth to kiss the rose, While the li-lac and the

mp

p with the voice.

p

rit.

p

pan-sy slumber there in sweet re- pose, *in time* Round my heart there comes a throbbing, In my mind come thoughts so

rit.

f

p

ff

p

ff

pp

true; Would that I could be the dew-drop, Would that I could be the dewdrop, If the Rose were only You.

ff

p like an echo

pp

ff

p

pp

MY SAVIOUR LEADS ME ALL THE WAY

A taking sacred solo for devotional or general use.

J. TRUMAN WOLCOTT

Andante con moto

mf

When on my day of life the night is
Some humble door a-mong Thy man-y

p

fall-ing, And in the winds from un-sunned spac-es blown
man-sions, Some shel-ter-ing shade where sin and striv-ing cease, And flows for - ev - er through heav'n's green ex-

mf

call-ing My feet to paths as yet un - known, Thou who hast made my home of life so
pan-sions, The riv-er of Thy ho - ly peace, There, from the mu - sic round a - bout me

pleas-ant, Leave not its ten - ant when its walls de - cay, O Love di - vine, O help - er ev - er
steal-ing, I fain would learn the new and ho - ly song, And find at last be - neath Thy trees of

slowly Refrain

pres-ent, Be Thou my strength, be Thou my stay, My Sav-our leads me all the way, He
heal-ing, The life with Thee for which I long.

rall.

walks with me by night, by day, I'll go with Him on high to dwell, To be with those I love so well.

D.C.

A Substantial Beginning

By J. Sniderman

It is a revelation to many young teachers to find piano students who can play simple pieces fairly well and yet do not know the rudiments of music as they should be known. Of course, such students soon discover that they are surrounded by a kind of stone wall through which they must pass before they can possibly progress. It is difficult, however, at that stage to go back to the beginning and learn the rudiments. The teacher should endeavor to spare the pupil such humiliating experiences by teaching the rudiments very thoroughly indeed. A good rule is:

NEVER RUSH YOUR PUPILS THROUGH THE RUDIMENTS OF MUSIC

If the teacher finds that it is necessary to play every new piece for the pupil before giving it to him for practice, there is every reason to believe that the pupil is lacking in the rudiments. Let the pupil try the piece first and get a good grounding. If, after the pupil has the piece fairly under way, you decide to play it for him, he will then have the opportunity of comparing his own partial accomplishment with your finished work.

When a new pupil comes to me I take a piece of manuscript paper and write down a whole note, explaining that it has the value of four steady beats, and that these beats are simply the whole note divided into four quarters, but the note is held down through the whole four beats. I do all this at the piano, and in explaining use any note. (I use any note purposely,

so as to let the pupil concentrate on this one thing only, and not have to use any particular note or finger, etc.) I then write a whole rest and explain it, then write a short exercise containing both note and rest. Then follows the half note, explaining the difference between the whole note, by a short line running from the whole note, up or down, and having the value of half the whole note (two beats). After explaining the half rest I write a short exercise, containing both whole notes and half notes, with their rests, etc. Then follows the quarter note in the same way, until I reach the eighth note. I then stop and write several exercises, in different kinds of rhythms, etc. I then explain the different notes and their names, etc., and where they are on the piano. After explaining these thoroughly I then begin actual work at the piano, and not before. I never have to stop to explain how it should go, they already know. A little later on I will explain the sixteenths and thirty-second notes and dotted notes, triplets, etc., in the same way. But do not give too much at a time.

A pupil who is taught the rudiments in this way will usually get along much faster, since all he has to do is to study the technical part of the piece. He will already know how it should go, so far as the relative value of the notes is concerned. I would advise music teachers to try this and see the results for themselves. "TEACH MORE RUDIMENTS OF MUSIC AT THE BEGINNING," it saves a lot of time and trouble further on and also makes better musicians.

Ring the Changes

By Katherine Morgan

We who are interested in the so-called "new school" of piano composition have noticed the very pleasant bell overtones in nearly all of the "new" harmonies of these compositions. Therefore it occurred to me why not apply this to the keyboard work at the piano? The result has been delightful.

Open the lesson by telling the pupil something about bells. Call to mind the famous bells of the world; their weight, size; how that "Big Ben" of London is twenty-one feet in diameter, etc., etc. After the pupil's interest is aroused tell him of the "change" ringing. Tell how engrossing is that art; one that has been in practice for many years, and that as early as 1630 there were men of wealth and title who found great amusement in this art.

The rule of the ringers is to have five bells and to produce tones without repetition; the object is to obtain, with musical combinations, all the changes that can be produced on these five bells.

Now take the notes on the piano:

bD bE bG bA bB
1 2 3 4 5
bE bG bA bB bD
bG bA bB bD bE

Music in Aboriginal Africa

Sir Samuel Baker, an African explorer of note, once took a troop of soldiers into the Shooi land. He sought to impress the natives by an exhibition of maneuvers of his troops. There was a sham battle, with volleys and cannonades and rockets, etc. The natives looked on with great interest, but with slight apparent excitement. Then Sir Samuel paraded his band up and down hill, and the enthusiasm was tremendous. The natives, with all-too-scant clothing, commenced to dance and howl with delight. Sir Samuel is quoted as saying,

bA bB bD bE bG

bE bD bE bG bA

Now strike bD (thumb) on count one. Hold.

Now strike bE (second) on count two. Hold.

Now strike bG (third) on count three. Hold.

bA (fourth finger) on count four. Hold. bB (fifth finger) on count five. Hold.

Now holding all tones down, pressing very hard on keys, count four.

Do the same note and same finger in the following way and the sounds are most interesting to the older pupils and a world-finger work and consonant music is gained.

2 1 4 3 5 finger same count as first.
2 4 1 5 3
2 5 1 3 4
4 5 2 3 1
5 4 3 2 1
5 3 4 1 2
3 5 1 4 2
1 3 2 5 4
1 2 3 4 5

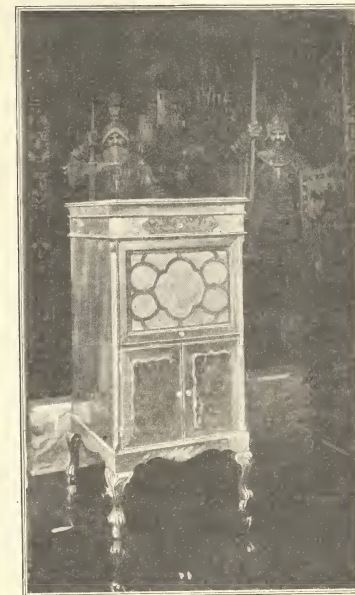
Then to next chord same way.

Afterward with left hand, pressing always on key and holding the hand in regular five-finger position.

"The natives are passionately fond of music. I believe the safest way to travel in these wild countries would be to play the cornet, if possible, without ceasing, which would ensure a safe passage. A London organ grinder could march through Central Africa, followed by an admiring and enthusiastic crowd, who, if his tunes were lively, would form a dancing escort of most untiring material." Again the immortal bard "Music hath charms to soothe," etc., etc. This easily accounts for the remarkable musical gifts of African descendants in America.

The CHENEY

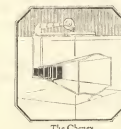
ALL MUSIC FINDS FULL AND TRUE EXPRESSION IN ITS MELLOW TONES



PIPE ORGAN Principle in The Cheney

TO THE exclusive CHENEY orchestral chambers—performing the same function as the air chambers in the pipe organ—THE CHENEY owes much of its remarkable power to reproduce all voices and instruments faithfully. Thus the vast range of tone qualities and resonant volume of the pipe organ have contributed to the perfect quality of CHENEY music.

THE CHENEY TALKING MACHINE COMPANY • CHICAGO • NEW YORK
DEALERS EVERYWHERE



Department for Voice and Vocal Teachers

Edited by Eminent Voice Specialists in Music Centers All Over the Musical World

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

The Making of the Trained Singer

By Caroline C. Tilton

It is my purpose to explain simply, intelligently and briefly, as ascertained by experience in my own voice and that of many pupils, how the trained singer is made.

To the ordinary listener it seems quite easy to sing. Having a good voice, all the singer has to do is to open his mouth, speak the words sing the tone, voilà—voilà. If such a one sings well, it is an accident, and never the result of conscious purpose. Good singing is quite as difficult an art to acquire as great violin or piano playing.

A good natural voice is immediately recognized, and, from the lovely land of promise, the singer's friends predict the full flower of future success. But the singing voice, in its undeveloped state, is a very fragile thing, it is never even or good in its entire range or compass. There are weak places in it, and an experienced teacher, who can illustrate with her own voice, is needed to equalize, strengthen and preserve its natural beauty and to develop the voice for endurance.

I do not believe a piano, organ or a violin teacher or even a conductor of an orchestra can do this unless he be also a trained singer.

The true teacher should have begun in youth, to devote herself to the noble art; should have an energetic will, resolute perseverance and a lofty spirit, which will attract great objects and demands the labor of a lifetime, a light price to pay for their attainment. She should be helpful and sympathetic, holding up to pupils the ideal of serving and uplifting their fellow-men, by giving the utmost pleasure of which their voices are capable. She must develop self-mastery, concentration and vision, coupled with all possible common sense. Having a gift for teaching, she must have that patience that educational growth demands. For singing is a growth. Kolin, the great sculptor, said of his art, "We must conquer an art which seems spontaneous and easy, not by assault, but by stealth and long years of hard work."

Continuous Repetition

"Continuous repetition and continuity of training, rather than physical effort, is the great means of making the nervous and muscular system set infallibly right: for our bodies grow in the way in which they have been exercised. All education is to make our bodies our allies instead of our enemies, it is to fund and capitalize our acquisitions and live at ease upon the interest of that fund." It is very important that the teacher realize the value of imitation in singing, for what is begun as imitation or affectation, if you will, having a worthy example, may grow into the perfection of spontaneity; as, for example, in learning a foreign language, a great obstacle is overcome when we are willing to imitate the tone, the gesture and mental habits of the foreigner.

The lazy, thin-lipped nasal utterance of the American people is a great handicap in speaking or singing. We have to study

hard, to learn to open our mouths before we arrive at the starting point of the Italians, whose language best prepares them for pure resonant speaking and the art of singing.

No one is fitted for public singing until he has mastered the muscular and mental control of his breathing and singing voice, and performs as unconsciously as the flowers blossom and the birds sing. His mastery of the art must be characterized by ease, lightness, grace and style, letting his body become the transparent medium for the message of the composer. The words, most of all, must be vitalized, the imagination stimulated. The singer must love what he sings, he must live it all the time he is singing and be sorry when it is done.

Thus far concerning the art. Now for the instrument with which the teacher has to deal.

We have a voice-box extending from the forehead to the base of the lungs, in which the breath may float. In this we have three things:

Mouth Breath

Vibrator Vocal Chords

Resonator Muscular Sounding Board

The breath coming from the lungs has no other exit, except through the larynx, which lies at the top of the windpipe. The larynx of a man differs from that of a woman in size, shape and position; but the same rules for breathing, freedom and resonance may be applied to both. At the front of the larynx we have the wedge-shaped protuberance, generally called the "Adam's Apple," inside of which there are two flat folds of membrane, which extend from the sides to the middle of this box or larynx. The edges of these folds are the vocal chords. These vocal chords average less than an inch in length and correspond to the vibrating violin string, although they are capable of producing three times as many tones.

It is unnecessary and confusing for a pupil to study minutely the action of the

vocal chords, as it is recognized by singing teachers that freedom and independence of the throat, tongue and jaw is an effectual sign of their right use. In speaking of breath control I will later mention them.

Concerning the motor or breath, the exercises for deep breathing are a fundamental basis for all singing, as well as public speaking, and as a prime factor in making one immune to disease, everyone, sick or well, should practice deep breathing.

The Basis of Breathing

How do I breathe? First I inhale, letting the chest wall press out; then I feel the elastic muscle called the diaphragm, separating the thorax from the abdomen, sink down and be sorry when it is done. The expansion of the whole lower torso—felt in front, back and sides. I feel the breath fill my lungs and my ribs expand. With out raising my chest especially high, I hold my breath against it, at the same time my palate rises, to prevent the escape of air into the nose. From now on comes the most important part in singing: the breath must be sent out, very *spiringly* and *steadily*, so the tiny vocal chords through which it flows, and by which it is regulated, are not overburdened. The diaphragm must be strengthened and controlled by practice to such an extent that the expiring breath is easily managed. I press out breath by contracting abdominal muscles steadily and always stop with breath controlled and some to spare. If any fatigue comes from this exercise it will be back the neck, in chest, muscles and back.

When I sing I am conscious of the proper place to give my breath. In my lowest notes the floor of my mouth is low, the pillars of the fauces or sides of the throat, stretched to their widest extent. Little breath goes into the nose, more covering the soft palate, which is the back part of the roof of the mouth; this being deflected into the chest, I now feel its vibration there. In my medium notes, the soft

palate is raised higher, dividing the breath stream so more enters the nose. I now have a sensation of the front and roof of the mouth being full of breath. In my highest notes, or head tones, as they are called, I sense above and back of my nose an elastic ball, filled with breath, and as I sing higher it seems pear-shaped, vibrating well back and down the spine.

When the breath passes over the vocal chords, the tone is very feeble until it is augmented or reinforced by its whirling currents seeking the cavities of head, neck and chest, to which it is directed. Their action is illustrated by observing a fan blowing on a blade of grass held tightly between the thumbs. There is resistance at the front edge of the grass, but the inner edge is free and flutters with the force of the breath blown against it. It can be seen to flutter, but the palms of the hands must be cupped to reinforce the breath and make the loud noise. Just so with the vocal chords which flutter freely at the outer edge, but are tense at the inner part, where they are attached to the cartilage. A thick, broad blade of grass gives a lower pitched tone than a thin short one, so the long, broad chords give the low voices, while short, narrow ones give the high voices.

The hard palate or roof of the mouth and upper teeth form part of the walls of the mouth, and being fixed, may be called a sounding-board. These reflecting surfaces must be in a healthy condition. If they are diseased or relaxed by a nose, in adult life, when the column of air strikes them, it finds no resistance, and the resulting tone is tremulous or untrue. When in this aged or the sick or the alcoholic bleating which we often hear in healthy young persons.

Carus's Quality

The nature of the resonance cavities gives the voice its sonority color emotion volume intensity and character. Dr. Bie, in his excellent book on *The Organ*, says of Carus's voice, that his phenomenal resonance is the outcome of his abnormally large head, neck and chest cavity; and that remarkable oriental and opulent color of the dark, medium, almost baritone quality of his low voice.

This resonance is a most important thing in singing. Once having learned how to gain this, a small, breathy voice is transformed into a ringing full one in an almost incredible way.

In the frontal bones of the face there are cavities extending in a row—the size of cranberries—below the eyes they are larger and are connected with the throat by an air passage. Their function was not known to the medical profession until recently; but it is now an established belief that their only use is to strengthen and increase the tone of the voice.

To illustrate how necessary sounding-boards are to the tone, note this curious thing in insect life. The locust, grasshopper and cricket have a music of their own. They do not breathe through their

mouths or throats; but have stigmata or breathing holes scattered over their bodies. The males only are favored with musical organs, and an Italian naturalist said, that the reason they were so merry was because their wives were dumb. A locust stands on his five legs and doubles up the sixth, the hindmost, to use as a horn. It has rows of short spurs, like comb teeth, and by rubbing these together a peculiar sound is made, which can be heard a mile. It also has two cavities in its sides, which add to the unusual volume. As locusts have fiddles, so crickets and grasshoppers have on their bodies flat discs with ridges, which they grind together. These are attached to the base of the wing cover. They also have a kind of internal kettle drum, and in many countries of Europe are kept in cages for their music.

In the human voice we have something more wonderful than we find anywhere else in the tones of nature. In addition to the "motor vibrator and resonator we have the articulator or organs of speech."

The aim of all singers should be to express emotion by means of beautiful, pure, resonant tones, combined with intelligible words.

The First Step in Freedom

How does the teacher secure this result? Assuming an erect, ideal standing position, begin with exercises for deep breathing and the muscular control of the expiring breath. Select the apparent best note in the voice, as a base starting point. The voice will vary in high and low voices from D to A or G. Get the pupil to listen for tone and to sense the difference between a good free tone and a poor one. A listening ear, in a measure, an education as well as an inheritance. Work by simple scale figures *down*, as sol fa mi re do, is much easier than do re mi fa sol. Singing down carries the ringing head resonance into the lower voice, and enriches it; and furthermore removes the fear of high notes. Singing up, or even holding a single tone, is apt to involve pinching and pushing. This is the first step for freedom, which many beautiful voices never master.

Most pupils have to be taught to guide the breath to the front of the mouth in medium tones; for this purpose I sing with soft *loo*, lips free from teeth. Exercises in humming and yawning bring breath into the nose and lower the back of the tongue. Rapid *loo* or rolling of *rs* with tip of tongue will loosen its stiffness. Singing higher change vowels to la or ye and lead into practice of scales, arpeggios, trills, etc. *Freedom and resonance* must be worked out in the medium voice, as this is the most used, and if well managed, the extremes, or high and low part of the voice, need little attention.

Next work on diction or good speech. This is largely fashioned by the upper lip and tongue. By giving simple songs in the beginning, the teacher gives a direct stimulus to the imagination, and furnishes drill in speech, and appeals to the common sense of the pupil.

The realm of nuance, or coloring of tone, light and shade, is too vast to more than touch upon, but I certainly believe a teacher should begin to teach these things after a very few lessons. By that time the pupil should be able to sing a simple song to interest someone. When the breath is properly managed, a line of poetry or a phrase in a song should have the effect of a large drum cut made by the violin bow. It must have an ebb and flow, a rise and fall, or the singing is monotonous and meaningless.

Music sung with free ringing tone, with accent and gradation, subtle light and shade, marks the finished and artistic singer. I believe in soft, light singing in the hours of practice as a safeguard against early ruin.

The Main Essentials

The essentials of a good singer may be summed up as follows:

1. Good musical ear.
2. Good voice-box or healthy throat.
3. Knowledge of muscular control of the breath.
4. Freedom, elasticity, speed.
5. Resonant pure, slow and sustained.
6. Expression, without which singing is meaningless.
7. Diction, or good speech.
8. Phrasing, coloring the tone for different emotions.
9. Interpretation, style.
10. Repertoire.

The last two are the labor of a lifetime. While a successful teacher may not produce a great prima donna (these are rare in any age), it should not be a discouragement, for she may develop many singers who find music a source of inner happiness, and give pleasure in their homes, or to a cager public.

Singing is a universal language and appeals to the heart of mankind. I will conclude with a tribute to all the real teachers of the past, who, by a painstaking devotion to an ideal, have brought the art of singing to its present fruition. The tribute is not original, but written by one of my pupils:

"There are spots in my life that once were dry and barren that are now green and pleasant because of you.

"You have uttered what was dumb in me. You have brought out faded memories and made them fresh purposes. You have gone into my subconsciousness and found things there I never knew were mine. You have revealed me to myself. "Some things you have said pleased me and left me flattered. Some things have angered me. I differed from you. You offended me. You aroused and irritated old prejudices. And herein you did me most good, for it was the lash of your whip that stirred me to realize my own littleness, my own provincialism, my stupid egotism.

"You shot your arrow into the air. It found me.

"So here is my tribute to you. It is as impersonal as was your gift to me. I cannot pay you, but I can acknowledge my indebtedness.

"These lines, I have read somewhere, I send to you:

"My debt to you
Is one I cannot pay
In any coin of my realm
Of any reckoning day.

For where is he can figure
The debt, when all is said,
To one who makes you dream again
When all your dreams are dead?"

Or where is the appraiser
Who shall the claim compute
Of one who makes you sing again
When all the songs were mute?"

Is Musical Art Advancing

SINCE the time of Beethoven so few formal advances have been made in musical art that many are led to inquire whether a large drum cut made by the violin bow. It must have an ebb and flow, a rise and fall, or the singing is monotonous and meaningless.

Music sung with free ringing tone, with accent and gradation, subtle light and shade, marks the finished and artistic singer. I believe in soft, light singing in the hours of practice as a safeguard against early ruin.

IVERS & POND PIANOS



The Princess Grand

SMALL GRAND de LUXE

All the broad experience of Ivers & Pond Grand Piano building is embodied in this delightful model. The incomparable tone quality, remarkable volume, and unexcelled durability which have determined over 500 leading American Educational Institutions to choose the Ivers & Pond, show to maximum advantage in the Princess Grand. The demand for high-class Grands is insistent—their construction slow and painstaking. We therefore urge prospective buyers to order now.

When you take up the matter of a new piano, you will want a grand. Why not start now by letting us mail you a catalogue showing the Princess and all our grands, uprights and players?

Wherever in the United States we have no dealer, we ship direct from the factory. Liberal allowance for old pianos in exchange. Attractive easy payment plans.

Write us to-day

Ivers & Pond Piano Co.

141 Boylston Street

BOSTON, MASS.



Department for Organists

Edited for November by the Well-known Organist and Composer

GORDON BALCH NEVIN

"The eloquent organ waits for the master to waken the spirit."—DOLE

What Should Comprise My Repertoire?

By Gordon Balch Nevin

Everyone who embarks upon a career as a performer upon that "King of Instruments," the organ, confronts the question—not once but many times—of what music to include in his repertoire. Indeed, this question is one of periodic recurrence, once the early student days are past.

In this time of steadily advancing high costs it well behooves each of us to devote some serious thought to the wisest methods of expenditure and to proceed with a definite plan in view; haphazard purchasing should now—if ever—be tabooed. Not only have the princely (?) stipends of organists remained in most instances practically stationary during a period of startling advances in costs, but the cost of the printed music itself has advanced considerably.

Relief may come to those players possessed of sufficient ability to command salary increases; to others it is not entirely impossible that some organization may bring the solution; but in any event it may be taken for granted that the vocation of organ playing will remain, as in the past, one in which the love of the player for the work is quite as large a factor as the remuneration received. And in the nature of things the organist must consider carefully the matter of expending that portion of salary which he feels able to devote to acquiring and keeping up a musical library.

At the very outset there is one point which should be more generally realized than seems to be the case, viz.: That not all of one's repertoire can be of a permanent nature. By this we mean to state that a certain proportion of any organist's library should be of a shifting or rotative character. This point will be dwelt upon more in detail shortly. As opposed to this variable portion of the repertoire, there should be a continually increasing store of those works which are unanimously agreed upon as forming the backbone of organ literature. The functions of these two divisions are of singularly different nature.

First Purchases

The student's first purchases are, of course, technical studies; through these he makes his acquaintance with the instrument. If he is in any degree suited to organ playing, it is only a matter of months—alas! sometimes only weeks—until he is importuned to play in some small church; the profession is in much the same condition as are most commercial things nowadays; suffering from an under-production. With the first position, or about that time, comes up seriously the question of buying music suitable for public use. What shall be the first purchase?

In answer to this query we may safely state that—unless the teacher expressly desires the student to pursue some other course—the first purchases should be of several good *Collections of Music*, edited by recognized authorities and published by

reputable publishers. A good book of music is the most economical method of buying—especially at first; such a book will contain from ten to thirty pieces of music, and will cost not more than a few of the same pieces if purchased in sheet form. This naturally is a wise move, especially when the student is at the same time under the expense of tuition; the teacher or some other competent organist can direct the young player as to choice of such books. It may be said that the two admirable collections edited by P. W. Orem, *The Organ Player and Organ Repertoire*, are among the most popular compendiums of organ music extant; the young player will not go astray in including these books in his repertoire.

Having acquired some material of this nature, the next step should be the laying of the foundation of a repertoire of the great classics of organ literature. There can be no argument upon the wisdom of forming such a library; every *serious* player, no matter whether he have recital aspirations or no, should have in his possession a considerable portion of the masterpieces of organ music. True, this portion of the repertoire may be collected at a much slower rate than the more general

ally used "work-a-day" portion; but this is not the important point. The desirable thing is that every player from time to time should increase his store of the music which is imperishable and of supreme value through all years. From this point on the growth of the repertoire should be a steady, side-by-side development of both the present-day publications—what might be termed the "every-day music" for want of a better term and the time-honored classics. Some of the rather ephemeral "solo-stop pieces," the lullabies, slumber songs, etc., must be included; most of them live only for a year or two, a few somewhat longer, but they have their uses, and are to be valued accordingly. This brings us again to the point made at the beginning of this article, viz.: that part of the repertoire should be of a rotative or changing nature.

Broadening the Musical Horizon

After some years of organ playing the average performer will almost inevitably discover that some of the things which appeared strongly to him early in the game have—for some unknown reason—lost their charm! Two things will account for this: First, the player's musical horizon has

broadened, permitting him to appraise music at something nearer to its true worth; second, repetition has done its deadly work, and he is in fact simply tired of the pieces that formerly thrilled him. (Whisper to! There's a possibility that this concept has the same feeling in the organ as it has in the piano.)

The most important benefit derived by such a course, possibly, is the keeping of the size of the repertoire within reasonable bounds. A library of music becomes an unwieldy, burdensome proposition once it passes average limits; it not only becomes a serious problem to find room for it, but its very cumbersome makes it difficult to utilize effectively the material contained in it. Therefore it is wise to keep reselling the old and *passé* with the new.

The question of disposal of this old, discarded material indubitably comes up; it hardly does to consign it to the wastepaper pile. Rather should this music be disposed of in some manner to help a younger brother organist. It is not impossible to discover eager purchasers for "old music"—if it is in good condition; there are many places where your *old* music may be, to all intents and purposes, *new* music. A classified "ad" in any widely circulating musical journal will bring plenty of applicants desirous of buying music at a reduction. This is good, efficient business, both from the financial and from the artistic standpoint.

Second-Hand Music

There is another suggestion—the direct opposite of the one just offered—which may be of vast help to the young or not-too-loaded-with-this-world's-goods player; in almost every city of any size whatever there are co-players, persons who for business or family reasons have been compelled to forsake the playing of the instrument; these persons naturally have in their possession more or less organ music. It is surprising what a "wanted" ad in a local newspaper will uncover in the line of potential bargains. These are suggestions which are offered to the young player as he considers the question proposed above. Undoubtedly the most valuable result of the suggestion just made is the frequent opportunities which will result to acquire copies of foreign publications which are at the present time either out of print or for some other reason virtually unobtainable; many classics still within copyright protection may be secured in this manner—indeed it is about the only way in which some of the more recent works can be secured.

A hint or two on selection of classics may not be amiss; if first and foremost, of course, come the works of John Sebastian Bach; every earnest student should possess the complete works in one of the re-

cent editions. Then, too, every player should know the concertos of Handel, brilliant, tuneful, effective and very playable; they are available in at least two editions. Several of the Merkel sonatas are good, the ones for special mention being the *Sonata in G Minor*, No. 2, Op. 42, and the one in *B Minor*, No. 8, Op. 178. Joseph Rheinberger, of course, will be represented by his fine *Pastoral Sonata*, Op. 88, and the *Idylle movement of the Fourteenth Sonata* has long been a popular lit.

Modern Works

Leon Boellmann will be represented by his gorgeous *Gothic Suite*—one of the finest organ works extant. The Matthew Camidge *Concerto in G Minor* is an interesting work, as is the familiar Lemmens *Pontifical Sonata*. Gulman's sonatas are of uneven worth; the first, fifth and seventh are probably the finest, although all are worth possessing. The Mendelssohn sonatas are all splendid examples of that fertile musician's genius.

Of modern works the symphonies of Charles Marie Widor challenge attention by reason of the large scale on which they are laid out; perhaps no composer of modern times shows a greater variance of worth than does Widor; movements of flaming splendor alternate with some of the dreariest wastes imaginable. We must, however, take the latter with the sweet, and the latter is much indeed in Widor; for the player hides himself away to the quiet church and plays—not for dollars or approbation—but for his own personal joy and happiness. Until the great mass of the people can be educated to an appreciation of these great classics, there must inevitably be a dividing line, such as we have indicated, in the repertoire between the true lover of the organ and his music; that the dividing line may gradually be erased by a gradual supplanting of the first class by the second must also be the hope and desire of every such enthusiast.

Exhausted mention should be made of the colossal Reukke *Sonata on the Ninety-fourth Psalm*—perhaps the greatest work in organ music since the *Bach Passacaglia*. Suffice it to say, however, that the organ-

ist who does not know these two works is without an ideal—for certainly nothing to equal them has been produced to date. Other works invite mention, but enough has been said to enable the young organist to make a start; later on such names as Vierne, Dukels, Wolstenholme, Saleme, Regier, Maquire, Lemare, Franck, Liszt and others will be added to your list. Moreover, do not forget that there are quite a number of sterling works in large forms by American composers; buy the little melodic pieces which are turned out in large numbers, by all means, but from time to time devote some study to the larger works which are appearing with something like reasonable frequency in recent years. There are strong indications that several of these larger works are going to become repertoire pillars for some time at least.

Widely Dissimilar Lines

And so develop your repertoire along two widely dissimilar lines; part of it of a somewhat shifting, rotative nature—this part being selected for its severely practical, utilitarian worth at the present time; actual service and service recital work will dictate the make-up of this portion of the repertoire. And then that other part—selected because it is good and great—to be an incentive to constant study and to the technical well equipped, the player hides himself away to the quiet church and plays—not for dollars or approbation—but for his own personal joy and happiness. Until the great mass of the people can be educated to an appreciation of these great classics, there must inevitably be a dividing line, such as we have indicated, in the repertoire between the true lover of the organ and his music; that the dividing line may gradually be erased by a gradual supplanting of the first class by the second must also be the hope and desire of every such enthusiast.

Amateur Organ Repairing

By Gordon Balch Nevin

There are few organists indeed who are not called upon at some time or other in their careers to make slight repairs or adjustments to pipe organs. Especially is this true in those districts far removed from great cities where the peripatetic organ tuner has not made his appearance. Indeed one of the marvels of the science of organ building is the fact that organs are constantly rendering service—almost without any interruption—in towns where organ repairmen has set foot for years! However, even with the best of construction (and luck!) there inevitably comes a day when something goes wrong, and the organ becomes the dubious pleasure of some local enthusiast to endeavor to rectify the trouble.

Should the trouble be the result of a friendly puss-cat having selected the interior of the organ as a maternity hospital in which to bring forth her latest family (this has been known to happen) the matter will require little skill to correct, although some diplomacy may be needed to persuade the lady to forsake her temporary abode.

There are, however, many slight repairs which the average mechanically minded organist may successfully undertake. The frequent cause of trouble is some disturbance in the *planting* of the pipes. Possibly a small boy may have overhauled himself in the instrument—leaving a dozen or more pipes set askew in their place. Very often the speaking front pipes are used as handy merrings, places for festoons of tissue paper or Southern snail in church deco-

rating, with the familiar results. Such upheavals can be quickly remedied. Also under this head may be mentioned the frequent interferences with the speech of the pipes caused by the dropping of portions of the material mentioned above into the pipes; any unusual twittering or throbbing in the speech of the pipes should lead one to investigate the possibility of this interference by foreign matter. The most common of all troubles is, of course, the *cipher*; for from being similar to the quantity denoted by the *numerical* cipher this trouble would be best represented by a circle of exclamation marks! It is the uncalled-for speech from some pipe or pipes which have been indulging in too much Bolshevik thinking; it can put into the mind of the most saintly organist thoughts which would shame a red radical.

Ciphers

The cipher in the tracker action is generally caused by one of three things: first (and generally), the escape of some part of the action—usually due to extreme dampness. The remedy for this is simple: Build a fire and dry it out; the wonder is that in churches unheated from Sabbath to Sabbath this trouble does not put the entire organ out of business. Second, the cipher may be due to the loosening of one of the chime leather buttons by which the action is connected and regulated. This also can be fixed without trouble, provided the organ was built in the first place with some thought as to easy ingress and egress. Third, there sometimes (though rarely)



Make This Test

See how teeth glisten then

All statements approved by authorities

This ten-day test costs nothing. To millions it has brought a new era in teeth cleaning. This is to urge that you try this method. Then let your own teeth show you what it means to you and yours.

To fight the film

The object is to fight the film which causes most tooth troubles. Film is that viscous coat you feel. It clings to teeth, enters crevices and stays. The old methods of brushing do not end it. So, despite all care, tooth troubles have been constantly increasing.

It is the film-coat that discolors, not the teeth. And nearly all teeth brushed in old ways are coated more or less. Film is the basis of tartar. It holds

food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. And that disease has become alarming in extent.

A daily combatant

Dental science has now found ways to daily combat this film. For five years the methods have been carefully watched and proved. Now leading dentists everywhere advise them. These methods are embodied in a dentifrice called Pepsodent. Millions now know it and employ it. Wherever you look the results are seen in glistening teeth to-day.

Acts in five ways

One ingredient in Pepsodent is pepsin. Another makes the starch deposits in the saliva to digest starch deposits that cling. The alkalinity of the saliva is multiplied also. That to neutralize the acids which cause tooth decay.

Two factors directly attack the films. One of them keeps teeth so highly polished that film cannot easily adhere. With every application, Pepsodent combats the teeth's great enemies in

new and efficient ways. To millions it is bringing cleaner, safer, whiter teeth.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

This test will be a revelation. Make it now. Cut out the coupon so you won't forget.

REG. U. S. PAT. OFF.

Pepsodent

The New-Day Dentifrice

A scientific film combatant combined with two other modern requisites. Now advised by leading dentists everywhere and supplied by all druggists in large tubes.

10-Day Tube Free

THE PEPSODENT COMPANY,

Dept. 554, 1104 S. Wabash Ave.

Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

ZABEL BROTHERS
MUSIC PRINTERS AND ENGRAVERS
SEND FOR ITEMIZED PRICE LIST AND SAMPLES
THE MUSIC SUPPLEMENT OF THIS MAGAZINE IS PRINTED BY US
PHILADELPHIA, PA.
COLUMBIA AVE. AND RANDOLPH ST.
Please mention THE ETUDE when addressing our advertisers.

GORDON BALCH NEVIN

End Gray Hair Let Science Show You How

Now the way has been found for scientifically restoring gray hair to its natural color. And it is offered to women in Mary T. Goldman's **Scientific Hair Color Restorer**. You apply it yourself. It is so easy to use, you can make a trial test. It will cost you nothing.



A Free Test
Cut out the coupon. Mark on it the exact color of your hair. Mail it to us, and we will send you a free trial bottle of our special color restorer. If you are not satisfied, return the bottle. Then you will know why thousands of women have already used this scientific hair color restorer.

MARY T. GOLDMAN
1796 Goldman Bldg., St. Paul, Minn.
Write for full particulars, and name of dealer nearest you. If you prefer, we will send you a free trial bottle of our special color restorer. If you are not satisfied, return the bottle. Then you will know why thousands of women have already used this scientific hair color restorer.

PIPE ORGANS
Our organs have been famous for their pure tone, perfect balance, durability and beauty of design. Business founded in 1884. May of our early instruments are still in use.

THE EMMONS HOWARD ORGAN CO.
WINTERFIELD, MASS.
OWNERS: EMMONS HOWARD ORGAN CO. OF THE LATEST UP-TO-DATE ORGAN. 210 BRUCE AVE., NEW BEDFORD, MASS.

AUSTIN ORGANS
A steady increase through the years of contracts secured without solicitation, and because of the reputation achieved by organs already in use.

AUSTIN ORGANO CO.
165 Woodland St. Hartford, Conn.
Special problems of meeting conditions of placement and voicing a specialty of Austin builders.

GROCERIES
At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

At Less Than Wholesale!
Pick Out Your Own Orders
Sugar, Flour, Soap, and your entire Grocery Needs for approximately half of what you now pay. We eliminate the middleman by selling direct to you.

develops a weakening of the pallet spring in the chest mechanism, and the spring or the spring may even become dislocated from its proper place; this is a nasty trouble to rectify, and unless one is equipped with overall, plenty of patience and some tools, it may be well to make strenuous efforts to secure a competent organ repairman.

Other derangements of tracker action will be found in this little machine, in cases some one or other of these troubles; occasionally the action connecting a stop-knob with the slider succeeds in working loose a pin, or one of the supports at a point of motion becomes loosened, causing lost motion; locating the missing pin and restoring it, or tightening up the support, will be found to effect a remedy.

With the tubular-pneumatic action the most frequent demand is slight regulation of the adjusting screws provided; these screws are generally found located in the primary line of action—close to the chest; in some forms of action they are incorporated in the coupler-stack, which is generally in the console or close to the console. In any event the first thing to do is to locate the screws, and then, in particular note in question and then see what turning it slightly will do. In a well-made organ this will usually effect an improvement; occasionally, however, a screw of dirt becomes wedged between the valve and its seat, holding the valve open; on some types of action this can be removed by tapping lightly upon the valve with a pencil or other blunt stick through the hole which supplies the pipe with wind, with new glue (preferably hot glue). Failing to accomplish the desired purpose in this manner, it may be necessary to remove a bottom or front board from the chest to render it possible to reach the offending valve. In this event also the assistance of an expert may be the wisest solution.

Electric-Pneumatic Action
With the electro-pneumatic action organ one should have a decided penchant for electrical work before venturing upon any adjustment. The dirty remedy of using small metal disc which is attracted by the

After an experience covering a number of years, consisting of church and recital work, teaching on the leading makes of organs produced in the United States, and comparison of the various makes, the writer stops found in the modern organ specifications, the writer has arrived at the conclusion that the voicing of the stop known as the *Dulciana* is subject to more variation according to the whim of the individual voicer, than any other.

Originally the stop as designed by Shetler was a soft *Diapason*. This had a marked change in tone in those early organs, with their often noisy *Gambas*, and flutes which were sometimes inclined to be "hoopy." The unbiased sear after the best in voicing will not deny that the strings produced by the leading voicers of the present time are far in advance of the earlier specimens of that family, and while this criticism may not apply to the same extent to the flutes, it is true to a large degree.

It is not the purpose of the writer to go into a technical discussion of the various families of organ tone. Special attention has been paid to the strings, however, because in discussing *Dulciana* tone, we find that any variation from the original "*Diapason*" voicing has been toward giving it a "stringy" quality, although some old *Dulcianas* can be found occasionally, which

(magnet) is the most common trouble; removal, cleaning, and replacing will generally turn the trick. With this action also there may occur the dirt-seal interference with the seating of a pneumatic valve, and the cure will be the same. With this latter action another prolific source of trouble is the *generator*, the small dynamo belted to the blower, which supplies the current for the action. The complete machine will require some periodical cleaning, and it will be well to be instructed by an electrician in the best method of doing this; once in a while a brush will have become badly worn; extra brushes should be kept on hand, and it will be well to find out how to insert them in the particular machine which you have in use. Usually a small set-screw is provided to hold the brush, and in some types a spring-clamp performs the same function.

Little Things
Finally there are the easy little things which one may possibly overlook intelligence can look after: Offing the motor blower (also how easy it is for the usual janitor to regard the blower as a nice place to stand his bottles of varnish, oil, etc.) It can never cause any damage for the organist to keep a careful watch on the amount of oil in the bearings of both the motor and the blower; there are usually four wheels between the motor and the blower, and they should be kept well supplied with oil.

Once in a while a piece of the ivory top comes off a key; both key and plating should be scraped clean of old glue, and the key with new glue (preferably hot glue). The plating should be allowed to set for fifteen minutes, then the plating should be firmly clamped down to the key and allowed to remain thus for at least 36 hours before the services of an organ tuner are called for. If the organ has any other things which may be mentioned, but limitations of space do not permit; in closing this caution may be given: do not do anything radical, unless you are absolutely sure what you are doing—and what difficulties you may encounter. The dirty remedy of using small metal disc which is attracted by the

The Voicing of the Dulciana
By Harold Funkhouser

has something of a "horny" quality of tone-color. This variation may be due to an effort to imitate the "Horn" *Diapason*, and might be a pleasant change from what would otherwise be merely a difference in power between two stops of identical "diapason" voicing. The lack of any obtrusive quality in the *Dulciana* would make it all the more useful in contrast to the flutes and flutes of that predominate, as an accompaniment to them, or when used alone.

Gradually, as the years have passed, a marked change has been noted in the treatment of the *Dulciana*. Certain builders have voiced the stop more and more "stringy," or it has assumed a hybrid sort of tone which is neither "fish nor fowl." The power too has been that predominate, as an accompaniment to them, or when used alone.

The writer vividly recalls two organs upon which he has given instruction, both quite recently built by well-established and recognized firms, in which the *Dulciana*, standing next to Hoffman's, resembled a "*German*" *Gamba* more than anything else. The tone was so loud and blatant that in order for a solo played on the really beautiful *Swiss* *Dulciana* to be heard over the *Dulciana*, it was necessary to play

How to Teach the Child Appreciation of Music

By HENRIETTE WEBER
A needed work along new and progressive lines. Invaluable in developing a taste for and appreciation of music.



What is This Worth to Your Child

(1) The child learns to play. (2) The child learns to sing. (3) The child learns to dance. (4) The child learns to play. (5) The child learns to sing. (6) The child learns to dance. (7) The child learns to play. (8) The child learns to sing. (9) The child learns to dance. (10) The child learns to play. (11) The child learns to sing. (12) The child learns to dance. (13) The child learns to play. (14) The child learns to sing. (15) The child learns to dance. (16) The child learns to play. (17) The child learns to sing. (18) The child learns to dance. (19) The child learns to play. (20) The child learns to sing. (21) The child learns to dance. (22) The child learns to play. (23) The child learns to sing. (24) The child learns to dance. (25) The child learns to play. (26) The child learns to sing. (27) The child learns to dance. (28) The child learns to play. (29) The child learns to sing. (30) The child learns to dance. (31) The child learns to play. (32) The child learns to sing. (33) The child learns to dance. (34) The child learns to play. (35) The child learns to sing. (36) The child learns to dance. (37) The child learns to play. (38) The child learns to sing. (39) The child learns to dance. (40) The child learns to play. (41) The child learns to sing. (42) The child learns to dance. (43) The child learns to play. (44) The child learns to sing. (45) The child learns to dance. (46) The child learns to play. (47) The child learns to sing. (48) The child learns to dance. (49) The child learns to play. (50) The child learns to sing. (51) The child learns to dance. (52) The child learns to play. (53) The child learns to sing. (54) The child learns to dance. (55) The child learns to play. (56) The child learns to sing. (57) The child learns to dance. (58) The child learns to play. (59) The child learns to sing. (60) The child learns to dance. (61) The child learns to play. (62) The child learns to sing. (63) The child learns to dance. (64) The child learns to play. (65) The child learns to sing. (66) The child learns to dance. (67) The child learns to play. (68) The child learns to sing. (69) The child learns to dance. (70) The child learns to play. (71) The child learns to sing. (72) The child learns to dance. (73) The child learns to play. (74) The child learns to sing. (75) The child learns to dance. (76) The child learns to play. (77) The child learns to sing. (78) The child learns to dance. (79) The child learns to play. (80) The child learns to sing. (81) The child learns to dance. (82) The child learns to play. (83) The child learns to sing. (84) The child learns to dance. (85) The child learns to play. (86) The child learns to sing. (87) The child learns to dance. (88) The child learns to play. (89) The child learns to sing. (90) The child learns to dance. (91) The child learns to play. (92) The child learns to sing. (93) The child learns to dance. (94) The child learns to play. (95) The child learns to sing. (96) The child learns to dance. (97) The child learns to play. (98) The child learns to sing. (99) The child learns to dance. (100) The child learns to play. (101) The child learns to sing. (102) The child learns to dance. (103) The child learns to play. (104) The child learns to sing. (105) The child learns to dance. (106) The child learns to play. (107) The child learns to sing. (108) The child learns to dance. (109) The child learns to play. (110) The child learns to sing. (111) The child learns to dance. (112) The child learns to play. (113) The child learns to sing. (114) The child learns to dance. (115) The child learns to play. (116) The child learns to sing. (117) The child learns to dance. (118) The child learns to play. (119) The child learns to sing. (120) The child learns to dance. (121) The child learns to play. (122) The child learns to sing. (123) The child learns to dance. (124) The child learns to play. (125) The child learns to sing. (126) The child learns to dance. (127) The child learns to play. (128) The child learns to sing. (129) The child learns to dance. (130) The child learns to play. (131) The child learns to sing. (132) The child learns to dance. (133) The child learns to play. (134) The child learns to sing. (135) The child learns to dance. (136) The child learns to play. (137) The child learns to sing. (138) The child learns to dance. (139) The child learns to play. (140) The child learns to sing. (141) The child learns to dance. (142) The child learns to play. (143) The child learns to sing. (144) The child learns to dance. (145) The child learns to play. (146) The child learns to sing. (147) The child learns to dance. (148) The child learns to play. (149) The child learns to sing. (150) The child learns to dance. (151) The child learns to play. (152) The child learns to sing. (153) The child learns to dance. (154) The child learns to play. (155) The child learns to sing. (156) The child learns to dance. (157) The child learns to play. (158) The child learns to sing. (159) The child learns to dance. (160) The child learns to play. (161) The child learns to sing. (162) The child learns to dance. (163) The child learns to play. (164) The child learns to sing. (165) The child learns to dance. (166) The child learns to play. (167) The child learns to sing. (168) The child learns to dance. (169) The child learns to play. (170) The child learns to sing. (171) The child learns to dance. (172) The child learns to play. (173) The child learns to sing. (174) The child learns to dance. (175) The child learns to play. (176) The child learns to sing. (177) The child learns to dance. (178) The child learns to play. (179) The child learns to sing. (180) The child learns to dance. (181) The child learns to play. (182) The child learns to sing. (183) The child learns to dance. (184) The child learns to play. (185) The child learns to sing. (186) The child learns to dance. (187) The child learns to play. (188) The child learns to sing. (189) The child learns to dance. (190) The child learns to play. (191) The child learns to sing. (192) The child learns to dance. (193) The child learns to play. (194) The child learns to sing. (195) The child learns to dance. (196) The child learns to play. (197) The child learns to sing. (198) The child learns to dance. (199) The child learns to play. (200) The child learns to sing. (201) The child learns to dance. (202) The child learns to play. (203) The child learns to sing. (204) The child learns to dance. (205) The child learns to play. (206) The child learns to sing. (207) The child learns to dance. (208) The child learns to play. (209) The child learns to sing. (210) The child learns to dance. (211) The child learns to play. (212) The child learns to sing. (213) The child learns to dance. (214) The child learns to play. (215) The child learns to sing. (216) The child learns to dance. (217) The child learns to play. (218) The child learns to sing. (219) The child learns to dance. (220) The child learns to play. (221) The child learns to sing. (222) The child learns to dance. (223) The child learns to play. (224) The child learns to sing. (225) The child learns to dance. (226) The child learns to play. (227) The child learns to sing. (228) The child learns to dance. (229) The child learns to play. (230) The child learns to sing. (231) The child learns to dance. (232) The child learns to play. (233) The child learns to sing. (234) The child learns to dance. (235) The child learns to play. (236) The child learns to sing. (237) The child learns to dance. (238) The child learns to play. (239) The child learns to sing. (240) The child learns to dance. (241) The child learns to play. (242) The child learns to sing. (243) The child learns to dance. (244) The child learns to play. (245) The child learns to sing. (246) The child learns to dance. (247) The child learns to play. (248) The child learns to sing. (249) The child learns to dance. (250) The child learns to play. (251) The child learns to sing. (252) The child learns to dance. (253) The child learns to play. (254) The child learns to sing. (255) The child learns to dance. (256) The child learns to play. (257) The child learns to sing. (258) The child learns to dance. (259) The child learns to play. (260) The child learns to sing. (261) The child learns to dance. (262) The child learns to play. (263) The child learns to sing. (264) The child learns to dance. (265) The child learns to play. (266) The child learns to sing. (267) The child learns to dance. (268) The child learns to play. (269) The child learns to sing. (270) The child learns to dance. (271) The child learns to play. (272) The child learns to sing. (273) The child learns to dance. (274) The child learns to play. (275) The child learns to sing. (276) The child learns to dance. (277) The child learns to play. (278) The child learns to sing. (279) The child learns to dance. (280) The child learns to play. (281) The child learns to sing. (282) The child learns to dance. (283) The child learns to play. (284) The child learns to sing. (285) The child learns to dance. (286) The child learns to play. (287) The child learns to sing. (288) The child learns to dance. (289) The child learns to play. (290) The child learns to sing. (291) The child learns to dance. (292) The child learns to play. (293) The child learns to sing. (294) The child learns to dance. (295) The child learns to play. (296) The child learns to sing. (297) The child learns to dance. (298) The child learns to play. (299) The child learns to sing. (300) The child learns to dance. (301) The child learns to play. (302) The child learns to sing. (303) The child learns to dance. (304) The child learns to play. (305) The child learns to sing. (306) The child learns to dance. (307) The child learns to play. (308) The child learns to sing. (309) The child learns to dance. (310) The child learns to play. (311) The child learns to sing. (312) The child learns to dance. (313) The child learns to play. (314) The child learns to sing. (315) The child learns to dance. (316) The child learns to play. (317) The child learns to sing. (318) The child learns to dance. (319) The child learns to play. (320) The child learns to sing. (321) The child learns to dance. (322) The child learns to play. (323) The child learns to sing. (324) The child learns to dance. (325) The child learns to play. (326) The child learns to sing. (327) The child learns to dance. (328) The child learns to play. (329) The child learns to sing. (330) The child learns to dance. (331) The child learns to play. (332) The child learns to sing. (333) The child learns to dance. (334) The child learns to play. (335) The child learns to sing. (336) The child learns to dance. (337) The child learns to play. (338) The child learns to sing. (339) The child learns to dance. (340) The child learns to play. (341) The child learns to sing. (342) The child learns to dance. (343) The child learns to play. (344) The child learns to sing. (345) The child learns to dance. (346) The child learns to play. (347) The child learns to sing. (348) The child learns to dance. (349) The child learns to play. (350) The child learns to sing. (351) The child learns to dance. (352) The child learns to play. (353) The child learns to sing. (354) The child learns to dance. (355) The child learns to play. (356) The child learns to sing. (357) The child learns to dance. (358) The child learns to play. (359) The child learns to sing. (360) The child learns to dance. (361) The child learns to play. (362) The child learns to sing. (363) The child learns to dance. (364) The child learns to play. (365) The child learns to sing. (366) The child learns to dance. (367) The child learns to play. (368) The child learns to sing. (369) The child learns to dance. (370) The child learns to play. (371) The child learns to sing. (372) The child learns to dance. (373) The child learns to play. (374) The child learns to sing. (375) The child learns to dance. (376) The child learns to play. (377) The child learns to sing. (378) The child learns to dance. (379) The child learns to play. (380) The child learns to sing. (381) The child learns to dance. (382) The child learns to play. (383) The child learns to sing. (384) The child learns to dance. (385) The child learns to play. (386) The child learns to sing. (387) The child learns to dance. (388) The child learns to play. (389) The child learns to sing. (390) The child learns to dance. (391) The child learns to play. (392) The child learns to sing. (393) The child learns to dance. (394) The child learns to play. (395) The child learns to sing. (396) The child learns to dance. (397) The child learns to play. (398) The child learns to sing. (399) The child learns to dance. (400) The child learns to play. (401) The child learns to sing. (402) The child learns to dance. (403) The child learns to play. (404) The child learns to sing. (405) The child learns to dance. (406) The child learns to play. (407) The child learns to sing. (408) The child learns to dance. (409) The child learns to play. (410) The child learns to sing. (411) The child learns to dance. (412) The child learns to play. (413) The child learns to sing. (414) The child learns to dance. (415) The child learns to play. (416) The child learns to sing. (417) The child learns to dance. (418) The child learns to play. (419) The child learns to sing. (420) The child learns to dance. (421) The child learns to play. (422) The child learns to sing. (423) The child learns to dance. (424) The child learns to play. (425) The child learns to sing. (426) The child learns to dance. (427) The child learns to play. (428) The child learns to sing. (429) The child learns to dance. (430) The child learns to play. (431) The child learns to sing. (432) The child learns to dance. (433) The child learns to play. (434) The child learns to sing. (435) The child learns to dance. (436) The child learns to play. (437) The child learns to sing. (438) The child learns to dance. (439) The child learns to play. (440) The child learns to sing. (441) The child learns to dance. (442) The child learns to play. (443) The child learns to sing. (444) The child learns to dance. (445) The child learns to play. (446) The child learns to sing. (447) The child learns to dance. (448) The child learns to play. (449) The child learns to sing. (450) The child learns to dance. (451) The child learns to play. (452) The child learns to sing. (453) The child learns to dance. (454) The child learns to play. (455) The child learns to sing. (456) The child learns to dance. (457) The child learns to play. (458) The child learns to sing. (459) The child learns to dance. (460) The child learns to play. (461) The child learns to sing. (462) The child learns to dance. (463) The child learns to play. (464) The child learns to sing. (465) The child learns to dance. (466) The child learns to play. (467) The child learns to sing. (468) The child learns to dance. (469) The child learns to play. (470) The child learns to sing. (471) The child learns to dance. (472) The child learns to play. (473) The child learns to sing. (474) The child learns to dance. (475) The child learns to play. (476) The child learns to sing. (477) The child learns to dance. (478) The child learns to play. (479) The child learns to sing. (480) The child learns to dance. (481) The child learns to play. (482) The child learns to sing. (483) The child learns to dance. (484) The child learns to play. (485) The child learns to sing. (486) The child learns to dance. (487) The child learns to play. (488) The child learns to sing. (489) The child learns to dance. (490) The child learns to play. (491) The child learns to sing. (492) The child learns to dance. (493) The child learns to play. (494) The child learns to sing. (495) The child learns to dance. (496) The child learns to play. (497) The child learns to sing. (498) The child learns to dance. (499) The child learns to play. (500) The child learns to sing. (501) The child learns to dance. (502) The child learns to play. (503) The child learns to sing. (504) The child learns to dance. (505) The child learns to play. (506) The child learns to sing. (507) The child learns to dance. (508) The child learns to play. (509) The child learns to sing. (510) The child learns to dance. (511) The child learns to play. (512) The child learns to sing. (513) The child learns to dance. (514) The child learns to play. (515) The child learns to sing. (516) The child learns to dance. (517) The child learns to play. (518) The child learns to sing. (519) The child learns to dance. (520) The child learns to play. (521) The child learns to sing. (522) The child learns to dance. (523) The child learns to play. (524) The child learns to sing. (525) The child learns to dance. (526) The child learns to play. (527) The child learns to sing. (528) The child learns to dance. (529) The child learns to play. (530) The child learns to sing. (531) The child learns to dance. (532) The child learns to play. (533) The child learns to sing. (534) The child learns to dance. (535) The child learns to play. (536) The child learns to sing. (537) The child learns to dance. (538) The child learns to play. (539) The child learns to sing. (540) The child learns to dance. (541) The child learns to play. (542) The child learns to sing. (543) The child learns to dance. (544) The child learns to play. (545) The child learns to sing. (546) The child learns to dance. (547) The child learns to play. (548) The child learns to sing. (549) The child learns to dance. (550) The child learns to play. (551) The child learns to sing. (552) The child learns to dance. (553) The child learns to play. (554) The child learns to sing. (555) The child learns to dance. (556) The child learns to play. (557) The child learns to sing. (558) The child learns to dance. (559) The child learns to play. (560) The child learns to sing. (561) The child learns to dance. (562) The child learns to play. (563) The child learns to sing. (564) The child learns to dance. (565) The child learns to play. (566) The child learns to sing. (567) The child learns to dance. (568) The child learns to play. (569) The child learns to sing. (570) The child learns to dance. (571) The child learns to play. (572) The child learns to sing. (573) The child learns to dance. (574) The child learns to play. (575) The child learns to sing. (576) The child learns to dance. (577) The child learns to play. (578) The child learns to sing. (579) The child learns to dance. (580) The child learns to play. (581) The child learns to sing. (582) The child learns to dance. (583) The child learns to play. (584) The child learns to sing. (585) The child learns to dance. (586) The child learns to play. (587) The child learns to sing. (588) The child learns to dance. (589) The child learns to play. (590) The child learns to sing. (591) The child learns to dance. (592) The child learns to play. (593) The child learns to sing. (594) The child learns to dance. (595) The child learns to play. (596) The child learns to sing. (597) The child learns to dance. (598) The child learns to play. (599) The child learns to sing. (600) The child learns to dance. (601) The child learns to play. (602) The child learns to sing. (603) The child learns to dance. (604) The child learns to play. (605) The child learns to sing. (606) The child learns to dance. (607) The child learns to play. (608) The child learns to sing. (609) The child learns to dance. (610) The child learns to play. (611) The child learns to sing. (612) The child learns to dance. (613) The child learns to play. (614) The child learns to sing. (615) The child learns to dance. (616) The child learns to play. (617) The child learns to sing. (618) The child learns to dance. (619) The child learns to play. (620) The child learns to sing. (621) The child learns to dance. (622) The child learns to play. (623) The child learns to sing. (624) The child learns to dance. (625) The child learns to play. (626) The child learns to sing. (627) The child learns to dance. (628) The child learns to play. (629) The child learns to sing. (630) The child learns to dance. (631) The child learns to play. (632) The child learns to sing. (633) The child learns to dance. (634) The child learns to play. (635) The child learns to sing. (636) The child learns to dance. (637) The child learns to play. (638) The child learns to sing. (639) The child learns to dance. (640) The child learns to play. (641) The child learns to sing. (642) The child learns to dance. (643) The child learns to play. (644) The child learns to sing. (645) The child learns to dance. (646) The child learns to play. (647) The child learns to sing. (648) The child learns to dance. (649) The child learns to play. (650) The child learns to sing. (651) The child learns to dance. (652) The child learns to play. (653) The child learns to sing. (654) The child learns to dance. (655) The child learns to play. (656) The child learns to sing. (657) The child learns to dance. (658) The child learns to play. (659) The child learns to sing. (660) The child learns to dance. (661) The child learns to play. (662) The child learns to sing. (663) The child learns to dance. (664) The child learns to play. (665) The child learns to sing. (666) The child learns to dance. (667) The child learns to play. (668) The child learns to sing. (669) The child learns to dance. (670) The child learns to play. (671) The child learns to sing. (672) The child learns to dance. (673) The child learns to play. (674) The child learns to sing. (675) The child learns to dance. (676) The child learns to play. (677) The child learns to sing. (678) The child learns to dance. (679) The child learns to play. (680) The child learns to sing. (681) The child learns to dance. (682) The child learns to play. (683) The child learns to sing. (684) The child learns to dance. (685) The child learns to play. (686) The child learns to sing. (687) The child learns to dance. (688) The child learns to play. (689) The child learns to sing. (690) The child learns to dance. (691) The child learns to play. (692) The child learns to sing. (693) The child learns to dance. (694) The child learns to play. (695) The child learns to sing. (696) The child learns to dance. (697) The child learns to play. (698) The child learns to sing. (699) The child learns to dance. (700) The child learns to play. (701) The child learns to sing. (702) The child learns to dance. (703) The child learns to play. (704) The child learns to sing. (705) The child learns to dance. (706) The child learns to play. (707) The child learns to sing. (708) The child learns to dance. (709) The child learns to play. (710) The child learns to sing. (711) The child learns to dance. (712) The child learns to play. (713) The child learns to sing. (714) The child learns to dance. (715) The child learns to play. (716) The child learns to sing. (717) The child learns to dance. (718) The child learns to play. (719) The child learns to sing. (720) The child learns to dance. (721) The child learns to play. (722) The child learns to sing. (723) The child learns to dance. (724) The child learns to play. (725) The child learns to sing. (726) The child learns to dance. (727) The child learns to play. (728) The child learns to sing. (729) The child learns to dance. (730) The child learns to play. (731) The child learns to sing. (732) The child learns to dance. (733) The child learns to play. (734) The child learns to sing. (735) The child learns to dance. (736) The child learns to play. (737) The child learns to sing. (738) The child learns to dance. (739) The child learns to play. (740) The child learns to sing. (741) The child learns to dance. (742) The child learns to play. (743) The child learns to sing. (744) The child learns to dance. (745) The child learns to play. (746) The child learns to sing. (747) The child learns to dance. (748) The child learns to play. (749) The child learns to sing. (750) The child learns to dance. (751) The child learns to play. (752) The child learns to sing. (753) The child learns to dance. (754) The child learns to play. (755) The child learns to sing. (756) The child learns to dance. (757) The child learns to play. (758) The child learns to sing. (759) The child learns to dance. (760) The child learns to play. (761) The child learns to sing. (762) The child learns to dance. (763) The child learns to play. (764) The child learns to sing. (765) The child learns to dance. (766) The child learns to play. (767) The child learns to sing. (768) The child learns to dance. (769) The child learns to play. (770) The child learns to sing. (771) The child learns to dance. (772) The child learns to play. (773) The child learns to sing. (774) The child learns to dance. (775) The child learns to play. (776) The child learns to sing. (777) The child learns to dance. (778) The child learns to play. (779) The child learns to sing. (780) The child learns to dance. (781) The child learns to play. (782) The child learns to sing. (783) The child learns to dance. (784) The child learns to play. (785) The child learns to sing. (786) The child learns to dance. (787) The child learns to play. (788) The child learns to sing. (789) The child learns to dance. (790) The child learns to play. (791) The child learns to sing. (792) The child learns to dance. (793) The child learns to play. (794) The child learns to sing. (795) The child learns to dance. (796) The child learns to play. (797) The child learns to sing. (798) The child learns to dance. (799) The child learns to play. (800) The child learns to sing. (801) The child learns to dance. (802) The child learns to play. (803) The child learns to sing. (804) The child learns to dance. (805) The child learns to play. (806) The child learns to sing. (807) The child learns to dance. (808) The child learns to play. (809) The child learns to sing. (81

Not a Useless Gift— A Year's Subscription to The Etude

How often have you given useless gifts to your friends at Christmas time? Why not solve your gift problem this Christmas by giving a year's subscription to *The Etude*? It is not a useless gift. Every number has something of pleasure and benefit for all music lovers. Its regular arrival each month awakens grateful recollections of the giver. It keeps alive the friendly spirit of Christmas for a year.

A beautiful printed announcement is sent to each person receiving *The Etude* as a Christmas gift. This is mailed so as to reach its destination December 24th.

Premium Rewards for "Etude" Subscribers

Doubtless you have several friends to whom *The Etude* could bring joy and profit. If you will tell them about *The Etude* and take their subscriptions, collecting \$2.00 for each, the premium rewards as listed below will be sent upon the terms as given.

For ONE Subscription (Not your own)

Bohn, C. Favorite Compositions,
Chaminade, C. Album of Favorite
Compositions.
Chopin, F. Complete Waltzes,
Standard Organ.
Sutor, Adele. Note Spelling Book.

For TWO Subscriptions

Clutch Pencil.
Waterproof Apron.
Silver Thimble.
Celebrated Compositions by Famous
Composers.
Chopin, F. Complete Nocturnes.
Mason, Dr. Wm. Touch and Technique.
Three parts (any one part).

For THREE Subscriptions

Cook, J. F. Mastering the Scale.
Mason, Dr. Wm. Standard Graded Course of
Studies (any 8 grades).
Phillip, I. Preparatory School of Techni-

cal Masters and Their Music. W. S. B. Mathews.

Special Notices

and ANNOUNCEMENTS

WANTED AND FOR SALE

Rate 10c per word

YOUNG LADY, experienced teacher, piano, harmony and voice, position in Conservatory or School of Music. Address, care ETUDE.

FOR SALE—Five fine Italian violins including one Niccolò Amati. Private collection. No dealers. Address G. D., care ETUDE.

FOR SALE—Two practice chairs. Cheap. 26 Dayton, Winchester, Ky.

WANTED—Two manual pipe reed organ. Address Box 759, St. Brownsville, Mo.

ANNOUNCEMENTS

Rate 20c per word

MUSIC COMPOSED—Send words. Manuscripts corrected, Harmony, correspondence lessons. Dr. W. W. Duffell, Chicago, Ill.

ECUULES \$3.50 and upwards. Six correspondence lessons. \$5.00. Wm. Buslap, 3713 Concord Place, Chicago, Ill.

MANUSCRIPTS prepared for publication. Music composed to words. H. Eversole, 6124 S. Park Ave., Chicago, Ill.

MUSIC MANUSCRIPTS corrected, arranged, edited and prepared for publication. Compositions perfected. Ideas developed. J. R. Jacobsen, 5228 Milwaukee Ave., Chicago, Ill.

Offers of Works on Special Price in Advance of Publication Now Withdrawn

For a number of months, between the time that works are accepted for publication and when they appear on the market, announcements under these Publishers' Names offers them for introduction, at a very little above the cost of manufacture.

We do not believe that one of these offers has ever disappointed a patron. They may have purchased works not desired at that moment, but the price has been so small for what they received that the knowledge of the work and the prospective use of it was worth the price.

The following works so offered during the past few months are now on the market. The special offer price is withdrawn—those who have ordered the books will have received them, and should any want or desire to examine any or all of these works or any other of our publications, they will be cheerfully sent for inspection, you only being required to pay the postage.

Melody Without Notes—A Continuation of the A B C of Piano Music, by Mrs. H. B. Hubbard. The little albums contained in these books are written out for the student in capital letters instead of mixed notes. The melodies are all very pretty, and, of course, the reason that we have published a second volume was because of the popularity of the first one. The list price of this volume of forty-eight pages is 60 cents.

Celebrated Pieces in Easier Arrangements for the Pianoforte. Hardly more explanation is necessary as to this volume than is contained in the above. It contains sixty-four pages of easy classics in which the identity of the original is clearly shown. This volume contains no less than twenty-eight selections from twelve of the old masters, including Beethoven, Chopin, Schumann, Rubinstein, Mendelssohn, etc. The list price is \$1.00.

In Santa Claus Land. Every class of giving a little Christmas entertainment should examine this volume—a delightful little entertainment in one act—entirely new, very festive in character and most melodious. Price, 50 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Home Memories, by C. Gaenschals. This little collection of songs is due to be played by teacher and pupil, and can be thoroughly recommended by us. It will encourage four-hand playing and will furnish a wealth of material for this season of work. Each composition occupies two pages, all of most characteristic music. The list price is 60 cents.

Thanksgiving Music

Sacred Gems Voicing the Praise and Joy of Thanksgiving. Choirmasters Have the Privilege of Examining Any of These Numbers.

In Ordering it is only necessary to mention "Presser Catalog" and give the Number

Presser Catalog	Title	Composer	Price
5952	"And God Said Let the Earth"	Caleb Simper	.12
6128	"Awake, My Soul, to Sound His Praise"	Harry H. Pike	.15
6280	"Come and Worship the Lord"	O. M. Schoebel	.15
10382	"Come, Sing Before the Lord"	O. M. Schoebel	.15
10383	"Great is the Lord"	A. J. Boex	.15
10740	"The Earth Is Full of His Goodness"	Edw. S. Barnes	.15
10743	"How Excellent is Thy Lovingkindness"	Edw. S. Barnes	.15
15611	"It is Good to Give Thanks"	E. L. Ashford	.15
15617	"It is a Good Thing to Give Thanks"	Fatty Blair	.15
15624	"I Will Magnify Thee"	E. L. Ashford	.15
6256	"It Will Magnify Thee"	R. E. de Reef	.15
10321	"Let the Righteous Be Glad"	C. Darton	.12
10722	"Lord God, We Worship Thee"	E. M. Stults	.15
5964	"Lord of the Harvest, Thee We Hail"	F. H. Brackett	.15
10482	"The Lord Reigneth"	T. D. Williams	.15
10011	"Make a Joyful Noise unto the Lord"	E. A. Mueller	.15
10946	"O Be Joyful in the Lord"	W. Bernald	.15
10948	"O Be Joyful in the Lord"	Carlo Mora	.15
10450	"O Be Joyful in the Lord"	Carlo Mora	.15
10312	"O Lord, How Manifold are Thy Works"	Wm. H. Eastham	.05
10382	"O Lord, How Manifold are Thy Works"	Albert Ham	.12
10758	"O Lord, How Manifold are Thy Works"	Edwin Hall Pierce	.12
15574	"O Lord of Hosts, Almighty King"	R. M. Stults	.15
10434	"O Praise the Lord"	R. M. Stults	.15
15562	"O Praise the Lord, All Ye People"	W. John Reynolds	.15
15569	"O Praise Ye the Lord"	W. John Reynolds	.15
10004	"Praise the Lord, O Jerusalem"	C. Darton	.10
15722	"Praise the Lord, O My Soul"	Walter H. Jones	.15
15590	"Praise the Lord, O My Soul"	Walter H. Jones	.15
15515	"Praise Ye the Lord"	R. M. Stults	.15
10889	"Rejoice, O Ye Righteous"	Bruce Steane	.12
15574	"Rejoice the Lord is King"	Edwin Hall Pierce	.15
10201	"Sing to the Lord of Harvest"	F. H. Brackett	.15
10095	"To Thee, O Lord, Our Hearts We Raise"	W. Bernald	.15
5950	"To Thee, O Lord, Our Hearts We Raise"	Wm. Dresler	.20
15559	"We Praise Thee"	Wm. Dresler	.15
10485	"Ye Shall Go Out With Joy"	Addison F. Andrews	.15

SONGS FOR THANKSGIVING

4490	"Crown Him, Lord of All"	High Voice	Henry Parker	.60
4469	"Crown Him, Lord of All"	Med. Voice	Henry Parker	.60
4435	"Crown Him, Lord of All"	Low Voice	Henry Parker	.60
1732	"O Give Thanks"	Low Voice	Edw. S. Barnes	.15
12851	"Hymn of Thanksgiving, A"	High Voice	Walter S. Young	.60
12852	"Hymn of Thanksgiving, A"	Low Voice	Walter S. Young	.60
12114	"Magnify Jehovah's Name"	High Voice	Georges Rupes	.35
3277	"Praise the Lord, Med. Voice"		Georges Rupes	.35
15029	"Praise to God, Immortal Praise"	Med. Voice	J. W. Lerman	.60
2854	"A Song of Praise"	High Voice	G. Goublier	.30
17009	"Thanksgiving"	Low Voice	Jessie L. Pease	.40

THEODORE PRESSER CO. MUSIC PUBLISHERS AND DEALERS PHILADELPHIA, PA.

New Music Publications

Numbers Issued During the Past Month by THEO. PRESSER CO.

IN ORDERING GIVE ONLY NUMBER AND MENTION "PRESSER CATALOG"—ANY OF THESE NUMBERS MAY BE HAD "ON SALE"

Cat. No.	PIANO SOLOS	Gr.	Pr.
17144	BERNALD, W. "The Sailor Boy"	4	.45
17145	CHASTAIN, EMILE FOSS	3	.30
17146	"The Sailor Boy"	3	.30
17147	"The Man with the Grindstone"	3	.30
17148	FORTALE, L. "The Man with the Grindstone"	3	.30
17149	PRELUD. Rhapsodie	5	.50
17150	PRELUD. Rhapsodie	5	.50
17151	PRELUD. Rhapsodie	5	.50
17152	PRELUD. Rhapsodie	5	.50
17153	PRELUD. Rhapsodie	5	.50
17154	PRELUD. Rhapsodie	5	.50
17155	PRELUD. Rhapsodie	5	.50
17156	PRELUD. Rhapsodie	5	.50
17157	PRELUD. Rhapsodie	5	.50
17158	PRELUD. Rhapsodie	5	.50
17159	PRELUD. Rhapsodie	5	.50
17160	PRELUD. Rhapsodie	5	.50
17161	PRELUD. Rhapsodie	5	.50
17162	PRELUD. Rhapsodie	5	.50
17163	PRELUD. Rhapsodie	5	.50
17164	PRELUD. Rhapsodie	5	.50
17165	PRELUD. Rhapsodie	5	.50
17166	PRELUD. Rhapsodie	5	.50
17167	PRELUD. Rhapsodie	5	.50
17168	PRELUD. Rhapsodie	5	.50
17169	PRELUD. Rhapsodie	5	.50
17170	PRELUD. Rhapsodie	5	.50
17171	PRELUD. Rhapsodie	5	.50
17172	PRELUD. Rhapsodie	5	.50
17173	PRELUD. Rhapsodie	5	.50
17174	PRELUD. Rhapsodie	5	.50
17175	PRELUD. Rhapsodie	5	.50
17176	PRELUD. Rhapsodie	5	.50
17177	PRELUD. Rhapsodie	5	.50
17178	PRELUD. Rhapsodie	5	.50
17179	PRELUD. Rhapsodie	5	.50
17180	PRELUD. Rhapsodie	5	.50
17181	PRELUD. Rhapsodie	5	.50
17182	PRELUD. Rhapsodie	5	.50
17183	PRELUD. Rhapsodie	5	.50
17184	PRELUD. Rhapsodie	5	.50
17185	PRELUD. Rhapsodie	5	.50
17186	PRELUD. Rhapsodie	5	.50
17187	PRELUD. Rhapsodie	5	.50
17188	PRELUD. Rhapsodie	5	.50
17189	PRELUD. Rhapsodie	5	.50
17190	PRELUD. Rhapsodie	5	.50
17191	PRELUD. Rhapsodie	5	.50
17192	PRELUD. Rhapsodie	5	.50
17193	PRELUD. Rhapsodie	5	.50
17194	PRELUD. Rhapsodie	5	.50
17195	PRELUD. Rhapsodie	5	.50
17196	PRELUD. Rhapsodie	5	.50
17197	PRELUD. Rhapsodie	5	.50
17198	PRELUD. Rhapsodie	5	.50
17199	PRELUD. Rhapsodie	5	.50
17200	PRELUD. Rhapsodie	5	.50

PIANO DUETS

17201	CHRISTIAN, A. F. "The Man with the Grindstone"	3	.50
17202	"The Man with the Grindstone"	3	.50
17203	"The Man with the Grindstone"	3	.50
17204	"The Man with the Grindstone"	3	.50
17205	"The Man with the Grindstone"	3	.50
17206	"The Man with the Grindstone"	3	.50
17207	"The Man with the Grindstone"	3	.50
17208	"The Man with the Grindstone"	3	.50
17209	"The Man with the Grindstone"	3	.50
17210	"The Man with the Grindstone"	3	.50
17211	"The Man with the Grindstone"	3	.50
17212	"The Man with the Grindstone"	3	.50
17213	"The Man with the Grindstone"	3	.50
17214	"The Man with the Grindstone"	3	.50
17215	"The Man with the Grindstone"	3	.50
17216	"The Man with the Grindstone"	3	.50
17217	"The Man with the Grindstone"	3	.50
17218	"The Man with the Grindstone"	3	.50
17219	"The Man with the Grindstone"	3	.50
17220	"The Man with the Grindstone"	3	.50
17221	"The Man with the Grindstone"	3	.50
17222	"The Man with the Grindstone"	3	.50
17223	"The Man with the Grindstone"	3	.50
17224	"The Man with the Grindstone"	3	.50
17225	"The Man with the Grindstone"	3	.50
17226	"The Man with the Grindstone"	3	.50
17227	"The Man with the Grindstone"	3	.50
17228	"The Man with the Grindstone"	3	.50
17229	"The Man with the Grindstone"	3	.50
17230	"The Man with the Grindstone"	3	.50
17231	"The Man with the Grindstone"	3	.50
17232	"The Man with the Grindstone"	3	.50
17233	"The Man with the Grindstone"	3	.50
17234	"The Man with the Grindstone"	3	.50
17235	"The Man with the Grindstone"	3	.50
17236	"The Man with the Grindstone"	3	.50
17237	"The Man with the Grindstone"	3	.50
17238	"The Man with the Grindstone"	3	.50
17239	"The Man with the Grindstone"	3	.50
17240	"The Man with the Grindstone"	3	.50
17241	"The Man with the Grindstone"	3	.50
17242	"The Man with the Grindstone"	3	.50
17243	"The Man with the Grindstone"	3	.50
17244	"The Man with the Grindstone"	3	.50
17245	"The Man with the Grindstone"	3	.50
17246	"The Man with the Grindstone"	3	.50
17247	"The Man with the Grindstone"	3	.50
17248	"The Man with the Grindstone"	3	.50
17249	"The Man with the Grindstone"	3	.50
17250	"The Man with the Grindstone"	3	.50

VOCAL

17251	ROSE, WALTER	.50	17262	WILLIAMS, T. D. Dign of Day	.10	
17252	The Fugitive	2/3	.30	17263	WILLIAMS, T. D. Dign of Day	.10
17253	Good Night	2/3	.30	17264	WILLIAMS, T. D. Dign of Day	.10
17265	The Fugitive	2/3	.30	17265	WILLIAMS, T. D. Dign of Day	.10
17266	The Fugitive	2/3	.30	17266	WILLIAMS, T. D. Dign of Day	.10
17267	The Fugitive	2/3	.30	17267	WILLIAMS, T. D. Dign of Day	.10
17268	The Fugitive	2/3	.30	17268	WILLIAMS, T. D. Dign of Day	.10
17269	The Fugitive	2/3	.30	17269	WILLIAMS, T. D. Dign of Day	.10
17270	The Fugitive	2/3	.30	17270	WILLIAMS, T. D. Dign of Day	.10
17271	The Fugitive	2/3	.30	17271	WILLIAMS, T. D. Dign of Day	.10
17272	The Fugitive	2/3	.30	17272	WILLIAMS, T. D. Dign of Day	.10
17273	The Fugitive	2/3	.30	17273	WILLIAMS, T. D. Dign of Day	.10
17274	The Fugitive	2/3	.30	17274	WILLIAMS, T. D. Dign of Day	.10
17275	The Fugitive	2/3	.30	17275	WILLIAMS, T. D. Dign of Day	.10
17276	The Fugitive	2/3	.30	17276	WILLIAMS, T. D. Dign of Day	.10
17277	The Fugitive	2/3	.30	17277	WILLIAMS, T. D. Dign of Day	.10
17278	The Fugitive	2/3	.30	17278	WILLIAMS, T. D. Dign of Day	.10
17279	The Fugitive	2/3	.30	17279	WILLIAMS, T. D. Dign of Day	.10
17280	The Fugitive	2/3	.30	17280	WILLIAMS, T. D. Dign of Day	.10
17281	The Fugitive	2/3	.30	17281	WILLIAMS, T. D. Dign of Day	.10
17282	The Fugitive	2/3	.30	17282	WILLIAMS, T. D. Dign of Day	.10
17283	The Fugitive	2/3	.30	17283	WILLIAMS, T. D. Dign of Day	.10
17284	The Fugitive	2/3	.30	17284	WILLIAMS, T. D. Dign of Day	.10
17285	The Fugitive	2/3	.30	17285	WILLIAMS, T. D. Dign of Day	.10
17286	The Fugitive	2/3	.30	17286	WILLIAMS, T. D. Dign of Day	.10
17287	The Fugitive	2/3	.30	17287	WILLIAMS, T. D. Dign of Day	.10
17288	The Fugitive	2/3	.30	17288	WILLIAMS, T. D. Dign of Day	.10
17289	The Fugitive	2/3	.30	17289	WILLIAMS, T. D. Dign of Day	.10
17290	The Fugitive	2/3	.30	17290	WILLIAMS, T. D. Dign of Day	.10
17291	The Fugitive	2/3	.30	17291	WILLIAMS, T. D. Dign of Day	.10
17292	The Fugitive	2/3	.30	17292	WILLIAMS, T. D. Dign of Day	.10
17293	The Fugitive	2/3	.30	17293	WILLIAMS, T. D. Dign of Day	.10
17294	The Fugitive	2/3	.30	17294	WILLIAMS, T. D. Dign of Day	.10
17295	The Fugitive	2/3	.30	17295	WILLIAMS, T. D. Dign of Day	.10
17296	The Fugitive	2/3	.30	17296	WILLIAMS, T. D. Dign of Day	.10
17297	The Fugitive	2/3	.30	17297	WILLIAMS, T. D. Dign of Day	.10
17298	The Fugitive	2/3	.30	17298	WILLIAMS, T. D. Dign of Day	.10
17299	The Fugitive	2/3	.30	17299	WILLIAMS, T. D. Dign of Day	.10
17300	The Fugitive	2/3	.30	17300	WILLIAMS, T. D. Dign of Day	.10
17301	The Fugitive	2/3	.30	17301	WILLIAMS, T. D. Dign of Day	.10
17302	The Fugitive	2/3	.30	17302	WILLIAMS, T. D. Dign of Day	.10
17303	The Fugitive	2/3	.30	17303	WILLIAMS, T. D. Dign of Day	.10
17304	The Fugitive	2/3	.30	17304	WILLIAMS, T. D. Dign of Day	.10
17305	The Fugitive	2/3	.30	17305	WILLIAMS, T. D. Dign of Day	.10
17306	The Fugitive	2/3	.30	17306	WILLIAMS, T. D. Dign of Day	.10
17307	The Fugitive	2/3	.30	17307	WILLIAMS, T. D. Dign of Day	.10
17308	The Fugitive	2/3	.30	17308	WILLIAMS, T. D. Dign of Day	.10
17309	The Fugitive	2/3	.30	17309	WILLIAMS, T. D. Dign of Day	.10
17310	The Fugitive	2/3	.30	17310	WILLIAMS, T. D. Dign of Day	.10
17311	The Fugitive	2/3	.30	17311	WILLIAMS, T. D. Dign of Day	.10
17312	The Fugitive	2/3	.30	17312	WILLIAMS, T. D. Dign of Day	.10
17313	The Fugitive	2/3	.30	17313	WILLIAMS, T. D. Dign of Day	.10
17314	The Fugitive	2/3	.30	17314	WILLIAMS, T. D. Dign of Day	.10
17315	The Fugitive	2/3	.30	17315	WILLIAMS, T. D. Dign of Day	.10
17316	The Fugitive	2/3	.30	17316	WILLIAMS, T. D. Dign of Day	.10
17317	The Fugitive	2/3	.30	17317	WILLIAMS, T. D. Dign of Day	.10
17318	The Fugitive	2/3	.30	17318	WILLIAMS, T. D. Dign of Day	.10
17319	The Fugitive	2/3	.30	17319	WILLIAMS, T. D. Dign of Day	.10
17320	The Fugitive	2/3	.30	17320	WILLIAMS, T. D. Dign of Day	.10
17321	The Fugitive	2/3	.30	17321	WILLIAMS, T. D. Dign of Day	.10
17322	The Fugitive	2/3	.30	17322	WILLIAMS, T. D. Dign of Day	.10
17323	The Fugitive	2/3	.30	17323	WILLIAMS, T. D. Dign of Day	.10
17324	The Fugitive	2/3	.30	17324	WILLIAMS, T. D. Dign of Day	.10
17325	The Fugitive	2/3	.30	17325	WILLIAMS, T. D. Dign of Day	.10
17326	The Fugitive	2/3	.30	17326	WILLIAMS, T. D. Dign of Day	.10
17327	The Fugitive	2/3	.30	17327	WILLIAMS, T. D. Dign of Day	.10
17328	The Fugitive	2/3	.30	17328	WILLIAMS, T. D. Dign of Day	.10
17329	The Fugitive	2/3	.30	17329	WILLIAMS, T. D. Dign of Day	.10
17330	The Fugitive	2/3	.30	17330	WILLIAMS, T. D. Dign of Day	.10
17331	The Fugitive	2/3	.30	17331	WILLIAMS, T. D. Dign of Day	.10
17332	The Fugitive	2/3	.30	17332	WILLIAMS, T. D. Dign of Day	.10
17333	The Fugitive	2/3	.30	17333	WILLIAMS, T. D. Dign of Day	.10
17334	The Fugitive	2/3	.30	17334	WILLIAMS, T. D. Dign of Day	.10
17335	The Fugitive	2/3	.30	17335	WILLIAMS, T. D. Dign of Day	.10
17336	The Fugitive	2/3	.30	17336	WILLIAMS, T. D. Dign of Day	.10
17337	The Fugitive	2/3	.30	17337	WILLIAMS, T. D. Dign of Day	.10
17338	The Fugitive	2/3	.30	17338	WILLIAMS, T. D. Dign of Day	.10
17339	The Fugitive	2/3	.30	17339	WILLIAMS, T. D. Dign of Day	.10
17340	The Fugitive	2/3	.30	17340	WILLIAMS, T. D. Dign of Day	.10
17341	The Fugitive	2/3	.30	17341	WILLIAMS, T. D. Dign of Day	.10
17342	The Fugitive	2/3	.30	17342	WILLIAMS, T. D. Dign of Day	.10
17343	The Fugitive	2/3	.30	17343	WILLIAMS, T. D. Dign of Day	.10
17344	The Fugitive	2/3	.30	17344	WILLIAMS, T. D. Dign of Day	.10
17345	The Fugitive	2/3	.30	17345	WILLIAMS, T. D. Dign of Day	.10
17346	The Fugitive	2/3	.30	17346	WILLIAMS, T. D. Dign of Day	.10
17347	The Fugitive	2/3	.30	17347	WILLIAMS, T. D. Dign of Day	.10
17348	The Fugitive	2/3	.30	17348	WILLIAMS, T. D. Dign of Day	.10
17349	The Fugitive	2/3	.30	17349	WILLIAMS, T. D. Dign of Day	.10
17350	The Fugitive	2/3	.30	17350	WILLIAMS, T. D. Dign of Day	.10
17351	The Fugitive	2/3	.30	17351	WILLIAMS, T. D. Dign of Day	.10
17352	The Fugitive	2/3	.30	17352	WILLIAMS, T. D. Dign of Day	.10
17353	The Fugitive	2/3	.30	17353	WILLIAMS, T. D. Dign of Day	.10
17354	The Fugitive	2/3	.30	17354	WILLIAMS, T. D. Dign of Day	.10
17355	The Fugitive	2/3	.30	17355	WILLIAMS, T. D. Dign of Day	.10
17356	The Fugitive	2/3	.30	17356	WILLIAMS, T. D. Dign of Day	.10
17357	The Fugitive	2/3	.30	17357	WILLIAMS, T. D. Dign of Day	.10
17358	The Fugitive	2/3	.30	17358	WILLIAMS, T. D. Dign of Day	.10
17359	The Fugitive	2/3	.30	17359	WILLIAMS, T. D. Dign of Day	.10
17360	The Fugitive	2/3	.30	17360	WILLIAMS, T. D. Dign of Day	.10
17361	The Fugitive	2/3	.30	17361	WILLIAMS, T. D. Dign of Day	.10
17362	The Fugitive	2/3	.30	17362	WILLIAMS, T. D. Dign of Day	.10
17363	The Fugitive	2/3	.30	17363	WILLIAMS, T. D. Dign of Day	.10
17364	The Fugitive	2/3	.30	17364	WILLIAMS, T. D. Dign of Day	.10
17365	The Fugitive	2/3	.30	17365	WILLIAMS, T. D. Dign of Day	.10
17366	The Fugitive	2/3	.30	17366	WILLIAMS, T. D. Dign of Day	.10
17367	The Fugitive	2/3	.30	17367	WILLIAMS, T. D. Dign of Day	.10
17368	The Fugitive	2/3	.30	17368	WILLIAMS, T. D. Dign of Day	.10
17369	The Fugitive	2/3	.30	17369	WILLIAMS, T. D. Dign of Day	.10
17370	The Fugitive	2/3	.30	17370	WILLIAMS, T. D. Dign of Day	.10
17371	The Fugitive	2/3	.30	17371	WILLIAMS, T. D. Dign of Day	.10
17372	The Fugitive	2/3	.30	17372	WILLIAMS, T. D. Dign of Day	.10
17373	The Fugitive	2/3	.30	17373	WILLIAMS, T. D. Dign of Day	.10
17374	The Fugitive	2/3	.30	17374	WILLIAMS, T. D. Dign of Day	.10
17375	The Fugitive	2/3	.30	17375	WILLIAMS, T. D. Dign of Day	.10
17376	The Fugitive	2/3	.30	17376	WILLIAMS, T. D. Dign of Day	.10
17377	The Fugitive	2/3	.30	17377	WILLIAMS, T. D. Dign of Day	.10
17378	The Fugitive	2/3	.30	17378	WILLIAMS, T. D. Dign of Day	.10
17379	The Fugitive	2/3	.30	17379	WILLIAMS, T. D. Dign of Day	.10
17380	The Fugitive	2/3	.30	17380	WILLIAMS, T. D. Dign of Day	.10
17381	The Fugitive	2/3	.30	17381	WILLIAMS, T. D. Dign of Day	.10
17382	The Fugitive	2/3	.30	17382	WILLIAMS, T. D. Dign of Day	.10
17383	The Fugitive	2/3	.30	17383	WILLIAMS, T. D. Dign of Day	.10
17384	The Fugitive	2/3	.30	17384	WILLIAMS, T. D. Dign of Day	.10
17385	The Fugitive	2/3	.30	17385	WILLIAMS, T. D. Dign of Day	.10
17386	The Fugitive	2/3	.30	17386	WILLIAMS, T. D. Dign of Day	.10
17387	The Fugitive	2/3	.30	17387	WILLIAMS, T. D. Dign of Day	.10
17388	The Fugitive	2/3	.30	17388	WILLIAMS, T. D. Dign of Day	.10
17389	The Fugitive	2/3	.30	17389	WILLIAMS, T. D. Dign of Day	.10
17390	The Fugitive	2/3	.30	17390	WILLIAMS, T. D. Dign of Day	.10
17391	The Fugitive	2/3	.30	17391	WILLIAMS, T. D. Dign of Day	.10
17392	The Fugitive	2/3	.30	17392	WILLIAMS, T. D. Dign of Day	.10
17393	The Fugitive	2/3	.30	17393	WILLIAMS, T. D. Dign of Day	.10
17394	The Fugitive	2/3	.30	17394	WILLIAMS, T. D. Dign of Day	.10
17395	The Fugitive	2/3	.30	17395	WILLIAMS, T. D. Dign of Day	.10
17396	The Fugitive	2/3	.30	17396	WILLIAMS, T. D. Dign of Day	.10
17397	The Fugitive	2/3	.30	17397	WILLIAMS, T. D. Dign of Day	.10
17398	The Fugitive	2/3	.30	17398	WILLIAMS, T. D. Dign of Day	.10
17399	The Fugitive	2/3	.30	17399	WILLIAMS, T. D. Dign of Day	.10
17400	The Fugitive	2/3	.30	17400	WILLIAMS, T. D. Dign of Day	.10
17401	The Fugitive	2/3	.30	17401	WILLIAMS, T. D. Dign of Day	.10
17402	The Fugitive	2/3	.30	17402	WILLIAMS, T. D. Dign of Day	.10
17403	The Fugitive	2/3	.30	17403	WILLIAMS, T. D. Dign of Day	.10
17404	The Fugitive	2/3	.30	17404	WILLIAMS, T. D. Dign of Day	.10
17405	The Fugitive	2/3	.30	17405	WILLIAMS, T. D. Dign of Day	.10
17406	The Fugitive	2/3	.30	17406	WILLIAMS, T. D. Dign of Day	.10
17407	The Fugitive	2/3	.30	17407	WILLIAMS, T. D. Dign of Day	.10
17408	The Fugitive	2/3	.30	17408	WILLIAMS, T. D. Dign of Day	.10
17409	The Fugitive	2/3	.30	17409	WILLIAMS, T. D. Dign of Day	.10
17410	The Fugitive	2/3	.30	17410	WILLIAMS, T. D. Dign of Day	.10
17411	The Fugitive	2/3	.30	17411	WILLIAMS, T. D. Dign of Day	.10
17412	The Fugitive	2/3	.30	17412	WILLIAMS, T. D. Dign of Day	.10
17413	The Fugitive	2/3	.30	17413	WILLIAMS, T. D. Dign of Day	.10
17414	The Fugitive	2/3	.30	17414	WILLIAMS, T. D. Dign of Day	.10
17415	The Fugitive	2/3	.30	17415	WILLIAMS, T. D. Dign of Day	.10
17416	The Fugitive	2/3	.30	17416	WILLIAMS, T. D. Dign of Day	.10
17417	The Fugitive	2/3	.30	17417	WILLIAMS, T. D. Dign of Day	.10
17418	The Fugitive	2/3	.30	17418	WILLIAMS, T. D. Dign of Day	.10
17419	The Fugitive	2/3	.30	17419	WILLIAMS, T. D. Dign of Day	.10
17420	The Fugitive	2/3	.30	17420	WILLIAMS, T. D. Dign of Day	.10
17421	The Fugitive	2/3	.30	17421	WILLIAMS, T. D. Dign of Day	.10
17422	The Fugitive	2/3	.30	17422	WILLIAMS, T. D. Dign of Day	.10
17423	The Fugitive	2/3	.30	17423	WILLIAMS, T. D. Dign of Day	.10
17424	The Fugitive	2/3	.30	17424	WILLIAMS, T. D. Dign of Day	.10
17425	The Fugitive	2/3	.30	17425	WILLIAMS, T. D. Dign of Day	.10
17426	The Fugitive	2/3	.30	17426	WILLIAMS, T. D. Dign of Day	.10
17427	The Fugitive	2/3	.30	17427	WILLIAMS, T. D. Dign of Day	.10
17428	The Fugitive	2/3	.30	17428	WILLIAMS, T. D. Dign of Day	.10
17429	The Fugitive	2/3	.30	17429	WILLIAMS, T. D. Dign of Day	.10
17430	The Fugitive	2/3	.30	17430	WILLIAMS, T. D. Dign of Day	.10
17431	The Fugitive	2/3	.30	17431	WILLIAMS, T. D. Dign of Day	.10
17432	The Fugitive	2/3	.30	17432	WILLIAMS, T. D. Dign of Day	.10
17433	The Fugitive	2/3	.30	17433	WILLIAMS, T. D. Dign of Day	.10
1						

Skidmore School of Arts
CHARLES HENRY KATZ, Ph.D., President
 A Professional and Vocational School
 Specializes in Music, Voice, Culture, Art, Training, Dramatic, Stage and Applied Arts.
 Home Economics, Physical Education, Secretarial course, B. S. degree in Education and Government.
 For catalogue, address: **Box 1, Sartoga Springs, N. Y.**

Schools and Colleges
NEW YORK, NEW ENGLAND AND PENNSYLVANIA

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK
 OFFERS TEACHERS, COLLEGES, CONSERVATORIES, SCHOOLS, ALSO CHURCH and CONCERT ENGAGEMENTS
CARNEGIE HALL, NEW YORK

VIRGIL Piano Conservatory
 THE HOME OF THE VIRGIL METHOD
 THE GREATEST OF ALL TEACHING METHODS
MRS. A. M. VIRGIL, Director
 TEACHER OF ADVANCED PIANO PLAYING
Virgil Artistic Technic *Public Performance*
Competent Staff of Teachers and Assistants
Special and Yearly Courses



SALES DEPARTMENT FOR—
 Portable Keyboards
 Tekniklaviers
 Bergman Claviers
 Child's Pedal
 Virgil Piano Pieces
 and Studies

Send for
 Interesting Catalogs

Address **VIRGIL PIANO CONSERVATORY**
 120 WEST 72nd STREET
 NEW YORK CITY

Ilthaca Conservatory of Music
 Special advantages for those who look forward to concert or educational work. All instruments, vocal, dramatic, etc. lessons. The Conservatory building highest placed available in America. Beautiful, commodious building, concert hall and dormitories. Resident and day students. Reasonable terms. Catalogue.
 The Registrar, De Witt Park, Ilthaca, N. Y.

Announcement Extraordinary!
 SEVICK, teacher of Kubelick and other famous artists. The World's Greatest Violin Teacher, is under engagement as a Member of the faculty for the season of 1920-21.

Institute of Musical Art
 OF THE CITY OF NEW YORK
 Frank Damrosch, Director
 An endowed school of music conducted solely in the interest of higher musical education and providing complete and comprehensive courses.
 SPECIAL PREPARATORY CENTRES in different parts of New York City and Brooklyn for children between seven and twelve years of age.
 For catalogue address
 Secretary, 120 CLAREMONT AVE.,
 NEW YORK CITY

COMBS CONSERVATORY
 PHILADELPHIA
 THIRTY-SIXTH YEAR
 A Residential and Day School of unparalleled facilities for attaining a complete musical education in all branches.
A SCHOOL OF INDIVIDUAL INSTRUCTION
 (Theoretical and Applied Branches Taught Privately and in Classes)
 Because of its distinguished faculty, original, and scientific instruction, high ideals, breadth of culture, and moderate cost, combined with efficient management, the Combs Conservatory affords opportunities not obtainable elsewhere for a complete musical education.
 All branches, Normal Training Course for Teachers, Public School Music Supervision, Military Band (Chapman of Music Pupils) Recital a week, "Two Complete Pupils" Symphony Orchestra, Recital, relations with University of Pennsylvania.
 (Dormitories for Women)
 A School of Inspiration, Enthusiasm, Loyalty and Success
Illustrated Year Book Free
GILBERT RAPHAEL COMBS, Director Offices, Studios and Dormitories
 Broad and Reed Streets


Pittsburgh Musical Institute, Inc.
 Over 100 students last year. Affiliated with University of Pittsburgh—degrees for Music Students.
Piano Voice Violin Organ Theory
 4259 Fifth Avenue - Pittsburgh, Pa.

Zeckwer Philadelphia Musical Academy
 "A school began here, a new era opened for advancement in vocal, piano, violin, guitar, flute and recital. Branches in New York and Chicago. For prospectus address **GEORGE ZECKWER**, Managing Director, 1417 Spruce St.

THE ALLENTOWN CONSERVATORY OF MUSIC
 210 N. 7th Street, Allentown, Pa.
 Strong Faculty, Thorough Instruction
 For catalogue, address the Director

TEMPLE SCHOOL OF MUSIC
 231 E. 17th St., Philadelphia, Pa.
 COURSE IN
 Harmony by Correspondence
 WITH CERTIFICATE
 Under PHILIP H. COOPER, Mus. Doc.,
 Of Philadelphia School of Teachers of Music in Phila. Schools

NEW YORK SCHOOL OF MUSIC AND ARTS
 Have Removed to Their New Building
 150 Riverside Drive (Corner 87th St.)
 RALFE LEECH STERNER, Director



IDEAL location overlooking Hudson River. Building completely equipped for resident and day pupils. Gorgeously decorated studios and concert hall. All large studios with garden, elevator, and every modern convenience. A real home for music and art students. Proper chaperones for young ladies. All branches of music and the arts taught, from the beginning to the highest attainment, by a faculty composed of most eminent teachers of Europe and America. All recreational advantages. Terms, including tuition, board, practicing, etc., on application.

Crane Normal Institute of Music
 Training School for Supervisors of Music
 BOTH SEXES
 Voice culture, sight-singing, ear-training, harmony, form, music-history, choral-conducting, methods, practice-teaching. Graduate hold important positions in colleges, city and normal schools.
 53 MAIN ST., POTSDAM, NEW YORK

Piano, Pedagogy, Public School Music
 William F. Sheeran Leslie Burlingame
 Francis Moore M. F. Burd
 Organ, Composition
 R. Huntington Wadman
 Violin, Violoncello
 Theodore Spiering
 Gustav O. Hunsberger
 Voice
 Sergei Kikindin
 Mikhail Lubin
 Leroy Taba
 Lata Madden
 35th Season—
 October 4th, 1920
 Send for Circulars
 and Catalogue
 KATES CHITTENDEN, Dean
 MAY I. DITTO, Co. Secretary
 212 West Fifty-ninth Street
 New York City

GRANBERRY PIANO SCHOOL
 Pianists :: Accompanists
 Teachers' Training Courses
 Booklet: CARNEGIE HALL, NEW YORK

The Fletcher Music Method School
 For full information apply to
EVELYN FLETCHER-COPP
 31 York Terrace, Brooklyn, Mass.
 This school presents Domestic in Music—in place of history—self-expression—understanding and consequent freedom in Music instead of copying mechanically.
 Dr. Lyman Abbott writes of the Fletcher Method: "It seems to me more than any other method in a development and converts musical education from a mere drill and drudgery into an inspiration."
 Dr. Henry W. Hudson of Harvard University writes to Mrs. Fletcher-Copp: "The method of music which I have ever heard even approached yours in the soundness of its theoretical basis and the ingenuity of its device."
 Introduced into Boston in 1897 by the N. E. Casse, where it has proven every device and been the source for innumerable disciples.
 Because of its being the only system with genuinely scientific and patented apparatus and system it has been called the International System and Mrs. Fletcher-Copp too has been classed with her initiators as a system. However, it is a system developed by a musician of international reputation most of whose life was a study different, proportion to the method built up by those without the musical ability to even appreciate what has been so beautifully accomplished by the Fletcher Music Method, and only through financial possibilities stimulated to copy.
 Over 800 musicians owe to the Fletcher Method the cause of their own practical understanding of such subjects as modulation, improvisation, self-expression, etc., etc., while every music publisher of reputation in America has published compositions either from the pen of some of these music teachers (who before studying F.M.M. had never composed) or their pupils.
 The next available class for Teachers will open in November, Dec. 1st, 1921, and will close on 20th Nov. This is the largest and the most expensive Normal course ever in America, and only those receiving the certificate are accepted. But these restrictions and the inability to obtain this instruction in any other way than by the studying it in its originator, Evelyn Fletcher-Copp, has proved a protection to the teachers already in the field and to the public.
 For information apply to
 Evelyn Fletcher-Copp, Co. Ed., Education, Albany, O.

Mario Salvini
 director of Salvini School of Singing, 206 West 71st Street, New York, announces Grand Opera performances in New York with artist students.
 Maestro Giulio Setti of the Metropolitan, ensemble and repertoire. Maestro Luigi Albertini of La Scala and Metropolitan, ballet and stage master.
 —Coaches—
 JACQUES FREYBURG, of Covent Garden
 ORESTE BIGNONI, of the Manhattan
 Mario Salvini, eminent voice specialist; voice, interpretation, direction.

The Copyright System of Musical Kindergarten
 Oldest and most practical system. Write for particulars of course and prospectus.
 Mrs. Edith Copyright, c/o 118 East 10th St., Bridgeport, Conn.

THE BEST XMAS GIFT FOR MUSIC LOVERS
 Our Year's Subscription
THE ETUDE

Chicago College of Music
 ESTHER HARRIS DIA, President
 26th Year—Students may enter at any time
 Courses and private lessons in all branches of music. Certificate, Diploma, Degrees, Medals, Public Recitals, Orchestral Concerts and many fine advantages.
 Address for free catalogue, 287P, 23 1201 KENNA BUILDING, A. G. DIA, Secy., CHICAGO, ILL.

Schools and Colleges
CHICAGO

Bradley Conservatory of Music
 Franklin Stead, Director
 All Branches of Music
 Languages Dramatic Art
 Peoria Illinois

Chicago Musical College
 FELIX BOROWSKI, President Dr. F. ZIEGFELD, President Emeritus CARL D. KINSEY, Vice-President and Manager
 The Leading and Largest College of Music and Dramatic Art of America
FALL TERM NOW OPEN
 Faculty of More than 100 Teachers including the following noted artists: (Alphabetically Arranged)

PIANO MAURICE ARONSON BARTON BACHMANN EDWARD COLLINS ARTHUR DUNHAM GLENN DILLARD GUNN MAX KRAMM ALEXANDER RAAB JOHN B. MILLER RUDOLPH REUTER LOUIS VICTOR SAAR C. GORDON WEDEWERTZ	VOCAL ELIAS BREIDIN BELLS FORBES CUTTER EDWARD DUBRENE ARTHUR DUNHAM MRS. O. L. FOX ROSE L. FISHER GANNON MARCEL SHARP HERDIN JOHN B. MILLER ADOLF MUEHLMANN HELEN W. SOLES C. GORDON WEDEWERTZ	VIOLIN LOUISE PERARIS MAX FISCHER FREDRICK FREDRIKSEN MAURICE GOLDBLATT ROY LUNDSTROM LEON SAMETINI
HARMONY, COMPOSITION, COUNTERPOINT, CANON AND FUGUE FELIX BOROWSKI LOUIS VICTOR SAAR HAROLD B. MARYOTT LAURA D. HARRIS BARTON BACHMANN	TEACHERS' NORMAL COURSES JULIO LOIS CARUTHERS (Piano) GLENN DILLARD GUNN (Piano) HAROLD B. MARYOTT (Vocal, Music Fische (Violin) WALTON FYRE (Expression and Dramatic Art)	REPETOIRE AND INTERPRETATION CLASSES RUDOLPH REUTER EDWARD COLLINS BURTON THATCHER
PUBLIC SCHOOL MUSIC HAROLD B. MARYOTT	SCHOOL OF OPERA ARTHUR DUNHAM ADOLF MUEHLMANN EDWARD SACERDOTE	DRAMATIC ART AND EXPRESSION WALTON FYRE MINNA MAE LEWIS

60 Free and 140 Partial Scholarships to be awarded for season. Application blank on request. Mason & Hamlin Grand Piano, presented for competition in the Post Graduation Class by the Mason & Hamlin Co. Conover Grand Piano by the Cable Piano Company. Valuable Violin presented for competition in the Violin Department by Lyon and Healy. Free Public Recital or Orchestral appearance for competition in the Vocal Department. These prizes will be competed for in Orchestra Hall, Chicago, before world-renowned musicians as judges. Opera Scholarships. Forty-six Diamond, Gold and Silver Medals.
DORMITORY ACCOMMODATIONS
 620 SOUTH MICHIGAN AVENUE
 (Next to Blackstone Hotel)

PEDAGOGICAL MUSIC COURSE
 based on
PRINCIPLE
 Material and Processes included.
 Information mailed upon request.
 Demonstration by appointment.
 Address:
 Eda Ellis Perfield Music School, Inc.
 509 McCarly Bldg.
 215 S. Wabash Ave., Chicago, Ill.
 After September 1st, New York City address will be: Eda Ellis Perfield, 401 W. 56th St. Phone Bronx 7233

The COSMOPOLITAN SCHOOL OF MUSIC and DRAMATIC ART
 16th Floor Kimball Building, Chicago, Ill.
 DR. CARVER WILLIAMS, President
 Family Music
 An eminent faculty of 40 artists offer to prospective students courses of study based upon the best modern educational principles, also courses in collegiate studies for students unable to attend university.
 For information, address Dept. E.
 E. L. STEPHEN, Manager

Private Teachers
 who can qualify for Associate Faculty Music
 in the Watson Conservatory may provide regular Conservatory advantages for their pupils at low rates.
 E. H. SCOTT, Kimball Hall, Chicago.

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS
 CHICAGO
 A School for the Training of Professional Musicians
 Theory, Piano, Voice, Dramatic Art, Violin, Teacher's Normal Training
 FIFTEEN MINUTES MAY ENTER AT ANY TIME
 WRITE FOR CIRCULUM

Thirtieth-Fifth Season
AMERICAN CONSERVATORY
 JOHN J. HATTSTAEDT, President
 Offered modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestration, Dalcroze, Modern Languages, Dancing, etc., taught by 95 eminent artists. Special Normal Training Course, Chicago Grand Opera, performances of solo artists and of musical societies.
 Unparalleled facilities and dormitory accommodations. Unrivaled fee advantages.
Dramatic Art and Expression
 Letitia Kemper Barrow—Director
 Students may enter at any time. New catalogue mailed free.
 571 Kimball Hall Chicago, Ill.

Chicago's Foremost School of MUSIC
 Offered modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestration, Dalcroze, Modern Languages, Dancing, etc., taught by 95 eminent artists. Special Normal Training Course, Chicago Grand Opera, performances of solo artists and of musical societies.
 Unparalleled facilities and dormitory accommodations. Unrivaled fee advantages.
Dramatic Art and Expression
 Letitia Kemper Barrow—Director
 Students may enter at any time. New catalogue mailed free.
 571 Kimball Hall Chicago, Ill.

SIGHT READING MADE EASY FOR PIANISTS
 Complete Course
 in Five Lessons
 for \$5.00
 Pianists may become perfect sight readers in five lessons. "The Art of Sight Reading." This is the only book in the world that teaches sight reading in five lessons. It is the only book of the kind ever published and has been the most successful of all books of its kind. It is the only book of the kind ever published and has been the most successful of all books of its kind. It is the only book of the kind ever published and has been the most successful of all books of its kind.
 Write for Catalogue
 LAKE FOREST UNIVERSITY
 SCHOOL OF MUSIC
 Box M. E. Lake Forest, Illinois

COLUMBIA SCHOOL OF MUSIC
 CLARE OSBORNE REED, Director
 A School for the Serious Study of Music
 20TH YEAR—START NOW
 Piano, Theory, Voice, Violin, Public School Music Methods, etc.
 Training, Advanced Interpretation, and Professional Courses. Kindergarten, Ear Training, Sight Reading, Orchestra Conducting.
 History of Music, Demonstrations Children's Classes.
 "Students' Orchestra and Chorus."
 New York Free, no expense, address: COLUMBIA SCHOOL OF MUSIC, Box 72—509 S. Wabash Ave., Chicago, Ill.

LYCEUM OF ARTS AND CONSERVATORY
 (INCORPORATED)
 ELIAS DIA, President and Teacher of Dramatic Art. THEODORE HARRISON, Music Department and Teacher of Voice. ALEXANDER STOKES, Music Department. MAURICE ROSENFIELD, Head of Piano Department. JUNE ROYCE, Head of Theory Department and thirty others of equal caliber.
 Diplomas, Degrees and Teachers' Certificates.
 Free Catalogue on Request. Send Now
 Department E, 608-610 Lyne & Healy Building, Chicago



MUNSING WEAR



Munsing Union Suits for Men, Women and Children are popular because satisfactory. They are fine in quality. They give unusual service. There is a right size for everybody; also a style and fabric to suit every taste. For sale by one or more leading merchants in every town and city of importance in the United States. It is worth while to locate the Munsingwear stores in your town.